STYLISTIC CHANGES IN THE COSTUMES AND JEWELLERY IN INDIAN ART: A STUDY OF THE SIX GREAT MUGHAL DYNASTY IN INDIA

A THESIS
SUBMITTED TO ASSAM UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE DEPARTMENT OF VISUAL ARTS

BY

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YEAR OF SUBMISSION - 2014

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DECLARATION

I, Sumita Dey, bearing Registration No. Ph.D/1395/2010 dated 17.09.2010, hereby declare that the subject matter of this thesis entitled **STYLISTIC CHANGES IN THE COSTUMES AND JEWELLERY IN INDIAN ART: A STUDY OF THE SIX GREAT MUGHAL DYNSTY IN INDIA** is the record of work done by me and the contents of this thesis did not form the basis for award of any degree to me or to anybody else to the best of my knowledge. This thesis has not been submitted in any other university/Institute.

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CERTIFICATE

Certified that this thesis entitled ***"Stylistic Changes In The Costumes And Jewellery In Indian Art : A Study Of The Six Great Mughal Dynasty In India"*** for the award of the Degree of Doctor of Philosophy in Visual Arts is the outcome of a bonafide research work. This work has not been submitted previously for any other degree of this or any other University. It is further certified that the candidate has complied with all the formalities as per the requirement of Assam University. We recommended that the thesis may be placed before the examiners for consideration of award of the degree of this University.

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ACKNOWLEDGEMENT

I would like to express my deepest gratitude to my supervisor Dr Meghali Goswami, Assistant professor, Department of History of Art, Visva-Bharati, Santiniketan, for the faith that she has unwaveringly placed upon me during these years of research. She has given my stray thought a condensed shape. Her encouraging words have always been a source of inspiration and motivation for me. She has guided and helped me in my work, not only with wisdom and patience, but with guardianship concern. This direction, recommendations and suggestions have been invaluable in shaping up my work. I express my sincere thanks to her.

I would also like to express my indebtedness to my co supervisor Dr Sajal Nag, professor, Department of History, Assam University, Silchar for his guidance and Support to compile the thesis.

I am also grateful to Mr Nirmal kanti Roy, Head, Department of Visual Arts, Assam University Silchar, for his suggestions and support. This has encouraged me and gave me enthusiasm to complete my work. I cannot deny the contribution of other faculty member of the Visual Arts Department. I convey my deepest gratitude to all of them for their motivational words and encouragement.

I convey my gratitude to Late Mr. B.K. Chanda, Assistant Registrar, NIFT, Kolkata for his tremendous support, without his co operation this study would not have been possible in its present form. He will be always in my heart for his fatherly support.

My Sincere thanks goes to Mr. P.K. Sharma, Assistant Registrar National Museum, Delhi, for his valuable suggestion regarding to this study. I convey my gratefulness to Mr. A.K. Das, Director, Lal Bahadur Shastri Memorial Museum for his encouragement.

I was fortunate to get an opportunity to meet with Mr. Vinay Kumar, Director of Culture, Bihar. He was the person who stood beside me, guided me during my research survey. In spite of his busy schedule, he has provided me enough guidance and support. I convey my sincere thankfulness to him.

I convey my thanks to Dr Imtyaz Ahmed, Director, Khuda Baksh Oriental Public Library for providing me enough material related to this research work. I also convey my thanks to Shri Jaiprakash N. Singh, Additional Director of Patna Museum for enlighten me with his knowledge related to this research study. I acknowledge my debt to all the stuff of Bharat Kala Bhavan Museum, Red Fort Museum, and Indian Museum Kolkata. I am also thankful to the stuff of National Library Kolkata, National Museum Institute Library Delhi, and Lalit Kala Academy, Delhi. I convey my thankfulness to the stuff of Central Library of Assam University. I specially convey my thanks to Mr. Nijoy Kumar Paul and Mr. Ranudhar Ravha for their help and support that they provided from the day one of my research work till the submission.

Lastly, I am thankful to UGC for providing me financial assistance during my research. I would like to convey my special in debtness to the secretary, Arnnapurnanondoji Maharaj, Luxa, Ram Krishna Mission and

Bramachari Sukanto for their encouragement and blessing. Mention should have made to others who had contributed a lot to this modest work of mine. I am grateful to all.

Lastly, I convey my love and thankfulness to my younger brother, who has sow the seeds of this research within me. He was the first person who has inspired me to persuade a research programme. I convey my thankfulness to my parents as well my younger sister for their support. I am thankful to my entire near and dear who has helped me, motivated me and stand beside me during my needs. Finally, I would like remain thankful to almighty God for blessing me to overcome all the odds which had come during my work.

Sumita Dey

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ABSTRACT

The term "costume" is derived from the Latin word consuetude, which means a complete set of outer garments, including ornaments. Costumes are used not only to cover the body but also to beautifying it. It became a non verbal medium of communication, and helps to identity a person, including his community or country. They help to understand the fashion trends prevalent during a particular historical time frame.

The story of costumes in Indian art had a long history. The multi cultural and ethnical influences have collectively and significantly shaped the representation of costume in Indian art. This study was divided into six chapters. The first chapter is the introduction of the topic. This chapter highlights on the origin and evolution of costume and jewellery. It also includes statements of problem, objective of the study, scope of the study, limitation, data and methodology, review of literature, and organization of thesis.

Indian art barely depicts the stitched garment. Neither dhoti nor sari needs any stitching but considered as a graceful one. It was highly influenced by religion. The various aspects of the evolution of costume, and the significance of clothing in fine arts were discussed in this chapter. The influence of magic and religion were also studied. This chapter also highlights the changing trends of costume through the various periods of Indian art. It was noticed that the evidence of textile making was found from Indus Valley. The dress for both men and women consists of two

pieces: a lower garment and an upper garment. The lower garment looked like the dhoti while the upper garment looks like the shawl. The information regarding the costume was found from the Vedic literature. The Vedic texts like the Rig Veda, SamaVeda, Yajur Veda, and Atharva Veda, the Brahmanas and the Upanishada had provides the widely notes on the everyday life of the people. Kauitlya`s Arthashastra mentions that cotton, wool, linen and valkala were used for garments by people of the Mauryan and Sunga period. One such example is the sculpture of a Yakshi or Chauri Bearer found in Didarganj, now in the Patna Museum, Bihar. It depicts the Yakshi wearing a dhoti that reaches down to the anklets and is secured at waist with a five stringed girdle. During the reign of the Satavahanas, men usually wore dhotis that reached down to the knees and one end of the dhoti was tucked at the back and other gathered in folds and tucked in the front. The dhoti was secured at the waist with a kamarband tied into bow shaped knot. Women of this period are represented wearing two types of lower garments. One end of the narrow scarf is attached to the girdle and the other tucked behind.

In the history of Indian costume the Kushan period is considered to be one of the most important ones. The Kushan rulers who basically belonged to the Turkish tribe Yueh-chi, ruled for almost three centuries. The influence of Greeks and Romans were noticed in Gandhara School whereas the Mathura School of art was highly influenced by native school of Bharhut and Sanchi.

The important discovery of a group of portrait statues of Kanishka, Vima Kadphises provides valuable information about the costumes of the

Kushan rulers. This period provides the idea about the style of Soldiers' costumes. The indigenous group worn the loincloth, waistband and scarf/turban and the foreign group love to use the helmet, armour of the Assyrian type or the shirt, dhoti, and turban.

The travel accounts of the Chinese Buddhist monk Fa- Hien and epigraphic evidences provides a range of information on textiles and costumes during the Gupta reign. These references not only provide the idea about the uses of raw material like cotton, wool and silk but also about their quality, texture, and production centre. Besides this, the Gupta period coinage also provides the idea about the royal attire worn by the Gupta ruler. Gold coins from Samudragupta`s reign depicts him wearing a tunic, trousers and a cap. The various stylistic way of draping the unstitched garments as well as the evidence of stitched garments were studied in this chapter.

Besides the costume the representation of jewelley in Indian art also highlighted in this study. The third chapter provides an idea about the evolution of jewellery and their significance in fine arts. The changing trends of jewellery were studied. Necklace, armlet, head ornaments and earrings were usual ornaments worn by men and women of the Vedic period. These sculptures of Mauryan period found with the elaborate necklace, earrings, armlets, bracelets and belts. This period was also remarkable for the highly skilled craft of jewellery making. The Greco Roman style dominates in Kushan period, a few Indian decorative designs were also used in the jewellery of these times. Elaborate hairstyles were in fashion during the Gupta period. In sculptures people have been shown in

indigenous costumes and sporting long hair arranged in different styles. Sometimes these hairstyles were decorated with pearl string or flowers.

The history of costume in Indian art reached its zenith on 10th century on wards. The Sultanate of Delhi came to an end in 1526, when Babur defeated Ibrahim Lodhi and laid the foundation of the Mughal Empire. This period witnessed the intermingling of two cultural sensibilities, that is the indigenous and the Islamic. This influenced the art and culture of this period. This period of Indian history is well recorded in the literature, architecture, paintings, costumes and jewellery of the time. The costumes worn by Babur and his courtiers were similar to those of his country of origin. Whereas the common man during Babur`s reign continued to wear indigenous costumes.

Costumes from Humayun`s reign were almost like those from Babur`s qaba, jama, jilucha, jiba. Very few paintings detailing of costumes from Babur`s and Humayun`s reigns have survived. Babur and Humayun are represented usually wearing chogas, coats, caps and cloaks in the miniature paintings during the Akbar`s reign. It suggest that the costumes were in fashion during the Akber`s period. Costumes worn by Babur and his son Humayun were largely influenced by Turkish or Mongol style. The social and cultural history of Akbar`s reign is represented in Ain-i-Akbari. The third volume of the Akbarnama also provides idea about the cultural and economical highlights of Akbar reign. It provides information regarding the establishment of karkhanas or manufacturing units, and the tohshkhanas or treasure houses and the way how they functioned. The Persian translations of the epics Mahabharata and Ramayana depicts

Hindu gods in dhotis the indigenous attire. The jama becomes longer during Jahangir`s reign, reaching almost up to the knees with a straight, circular hem. During ShahJahan`s reign the jama reached below the knees, with the elegant, long and floral patterned pataka. The natural charm and flow of attires from Jahangir`s and Shahjahan`s reigns had dimmed by Aurangzeb`s reign.

The chapter four concentrates on the various aspect of costume during the Mughal period. The emphasis was given on the development of textile industry, representation of motifs, and the changing trends of costume during the period of six Mughal.

The Mughal dynasty represented a watershed in jewellery aesthetics, spurring craftsmen to greater heights. Kundan setting with exquisite enameling on the reverse was a great favorite of the Mughal. Kundan is a technique used for setting stones. The gemstones were widely used during this time. Their love for emeralds brought the gemstone into wide use. The amalgamation of Indo Persian culture creates a new form of style in clothing and jewellery which is noticed in Mughal art. Chapter five focused on the development of jewellery as well as its importance in the reign of six great Mughal.

The last chapter concludes and summarizes the study. It also highlights and provides various suggestions about further research.

CHAPTER – I

INTRODUCTION

1.1 Background:

There is a story which begins with a game of dice between *Pandavas* and *Kuravas*, two major branches of Mahabharata and the humiliation of queen *Drupadi*. This episode is well-known as *Drupadi's vastraharayana* in *Mahabharata*. Due to the divine cloths of Krishna, *Drupadi* was able to protect herself from the shameful incidents of *Kuru* dynasty. So it can be clearly understood that the function of cloths or *vastra* is not only to protect one's body but also it is related to a person's social status, prestige and dignity. Small piece of cloths became a part of human being from the moment of birth till to the end of the life.

Here the question arises how the concept of costume and jewellery came into existence or how the concept of beautification developed and overall how the human mind accustomed with the aesthetic of decorative art. So far as the matter of history, it is found that, the evolution of human life and the history of evolution of costume or *vastra* go parallel to each other. When highly sophisticated human mind lived his foot print in the surface of planet Mars, then also his basic needs remains same as it was there with cave people. Food, clothes and shelter are the primary necessary for the survival of human life. The first man must have used vegetable bark and animal skin as a substitute of cloths to protect him from natural calamities.

He must have associated with his primitive garment with some sorts of magical identification just like his paintings in the surface of cave walls. For example, the paintings of Altamira cave in Spain gives a picture of early life in those far off days. With the passage of time when human mind develops his needs, his surroundings also changed. The Man now converted to a communal food storing, surplus using community from a nomadic, food seeking hunting society. As a matter of fact his cloths reflect social factor such as religious believes, magic, aesthetics and personal status.

Unlike the other creation of nature man cannot be satisfied only by his basic instinct, and perhaps for this reason, he is the best creation of nature. His intellectuality, his thought processing enables him to represent new ideas of his mind in a unique way. For example a bird can sing but the bird cannot find pleasure within the song. It is the human being who can appreciate the beauty of nature. The trees, birds, sky, mountains, flowers, can inspire the human mind and as a matter of fact the several motifs of nature were found in the art work of human being. This journey of creative instinct of Human mind begun from his dwelling, he started to decorate the walls of his home. The place of worship, the wearing apparel, the utensils for his food and drink all gave a vital idea about his deep thought according to his way of life (Enakshi:1969).

The concept of costume had come down to us from very past. The main purpose of clothing has to do with covering one's body and costume with the choice of a particular form of garment for a particular use. Costume reflects social factor such as religious, beliefs, magic, aesthetic and

personal status. The feeling of self beautification and protection from the natural calamities were the main reason for the evolution of costumes. When the first man covered their bodies to protect themselves against the climates, they may have associate there primitive garments with the idea of some magical identification, in the same way that their belief in sympathetic magic encourages them to paint the walls of their caves with representation of successful hunting (Brouches: 1987). But with the passage of time there was a change which has occurred through the various phases of Indian art. For example, the *Bust of the Priest* (Plate 1.1) from Indus Valley depicts, a shawl with trefoil pattern drawn over the left shoulder and covering the right arm. This trefoil pattern was supposed to be the earlier representation of motifs in costume from Indus Valley. Later on, during the Mughal Period a large number of motifs were found which has a Persian and Indian origin. There is a strong foreign influence which has been noticed in Indian art particularly in the field of costume. It can be mentioned here that the India was invaded several times by the Greeks, Sakas, Scythians, Kushans, Huns, Lodis, and Mughal. As a result these multi cultural and ethnical influences had played a great part to develop the Indian costume. Due to trade and commerce with various countries, there was a cultural amalgamation which had taken place from early time. For example, Indus Valley had a close link with Mesopotamia and other foreign countries, and as a result, the influences of foreign origin were found from the sculpture of Indus Valley. *Dancing Girl* (Plate 1.2) is supposed to be the Proto Dravidian origin. Similarly, the evidence found from Mauryan period also reflects this fact. The two distinct source of

inspiration like indigenous and West Asian has noticed in Mauryan art. The influence of Perso Hellenistic art can be traced back to the time of Chandragupta Maurya. Due to the fall of Achaemenid Empire, there is an influx of unemployed craftsman in Mauryan court, and as a result a dramatic change was noticed in both techniques and styles of Mauryan art. Here the spot light can turn to the *Yakshi* figure found from Didarganj, now in Patna Museum (Plate1.3). This sculpture gave a clear view regarding the influence of Hellenistic art. In later period also the foreign influence continued in the works of *Kushan* and *Gupta* reign. The northern part of *Kushan* Empire that is the *Gandhara* reign was built by the craftsmen from Eastern Rome, who were employed by the patrons of Buddhism. *Gandhara Buddha* (Plate1.4) depicts the influence of Greco Roman style which is noticed through the representation of drapery of the sculpture. Besides this the major contribution of *Kushan* art was the development of cut and sewn garment. These sewn garments had gain a status in *Gupta* period and associate with royal symbol. (Plate 1.5) the figure of *Shalabhanjika,* provides the idea about the indigenous garments like *antariya, uttariya, kayaband* which was used in various purpose. The evidence found from the *Sanchi* and *Bharuta* stupa gave an idea about the various changing styles of wearing the *antariya.* For example, elephant trunk or *hattisondaka* style, fish tail or *macchavalaka*, the palm leaf style etc. are prominent. The *kamarband* was tied in various knots such as drum Knot, water serpent knot etc (Alkazi: 1983).

The history of costume and jewellery reached its zenith during the Mughal period. Significant changes were noticed in the matter of style, technique,

and motifs. Due to the cultural amalgamation between Hindus and Muslims a large number of Hindu motifs were in corporate in Mughal style. Mughal were belong from Persia, and ruled over India for about three centuries. As a result, Mughal dynasty was known for their cultural development not only in costume and jewellery, but also in architecture, philosophy, classical dance, music, cuisines etc. Babur was belong from Turkestan. Most of the garment like *chafan* (a long coat), and the *postin* (a sheepskin coat) were comfortable for the nomadic life style of the Northern regions due to the climatic condition, but it was totally uncomfortable for the Indian summers. A large number of costume designs were found from *Baburnama* which includes *nimcha*, something like a short tunic, *a jama,* a garment with a lining, and a *yaktahi jama*, one without a lining, char*- gab*, a gold embroidered garment and a girdle or belt (Kumar: 2006).

In Persia there was a tradition of royal *karkhanas.* As Mughal belong from Persia, they bring the tradition of *karkhanas* to India. They established *karkhanas in* Agra*,* Ahmadabad *and* Gujarat, and a large number of embroiderers, goldsmiths, silk or brocade manufacturers, painters, tailors, muslin and turban makers were worked together to fulfill the needs of the royal family.

The Mughal emperors were very conscious regarding the uses of their dress materials. For example, the Emperor Humayun developed a waist coat known as *ulbagcha,* which was open in front, hanging down the waist, and worn over the coat or *qaba.* He maintained a separate section in his palace for royal garments which was known as *jamakhana or toshakhana*. There was a strong Persian influence which was noticed in the dressing

style of Mughal period. Akbar used to wear Persian costume but later on, he adopted the style of Rajput costume. For example, he tied a *sarpech* which was studded with diamond and pearls (Mittal: 2011).

The Muslim rulers loved both the glamour of garments and the glitter of gold, not an inch of bare skin was available except on the face and the hands for ornamental exhibition. The dresses of kings and nobles were a copy of Persian and Turkish fashions. Babur used to drape himself with clothes of different colour combinations. Babur and his son Humayun did not get the opportunity to think of any sartorial reform. The costume of Sultanate period continued in their reign (Biswas: 1985).

Humayun`s son Akbar made a cultural synthesis between Hindu and Muslims. He pursued a policy of universal tolerance by holding religious discourses. He made uniformity in appearance which was able to develop a sense of belonging and a feeling of harmony. He introduced a dress which was very close to Rajputs. Earlier the Muslim *jama* had a frontal slit and was tied at the left side. But Akbar ordered the *jama* to be made with round skirt without any slit and to be tied on the right side. Towards the end of sixteenth century the *jama* was made of a diaphanous cloth, as a result it became so transparent which make visible the trousers beneath. This type of garment is specially used in summer season. The Rajasthani men from the upper and middle classes wore the kind of garment which was prevalent in Mughal court. Jahangir possessed a fine aesthetic sense. He loved beautiful garments. He used to wear a colored turban with a gold fringe on the top and a few feather tucked in it. Pearl string would go round the turban horizontally. The waistband seems in floral pattern. Jahangir

loved rich silk and brocade. The dress of ShahJahan`s reign was not very different from that of Jahangir. The turban of the emperor had now a jeweled aigrette along with a row of other jewels hanging from the sides, besides the Jahangiri string of pearls. Aurangzeb was a pious Muslim and had the zeal of a puritan. He banned the wearing of silk at court. He loved to continue to dress like his royal ancestors. His turban was lavishly jeweled, his *jama* was elaborately patterned and his ornaments consisted of pearl bracelets, armlets, precious necklaces, jeweled pendants and several ring. But one interesting changes were noticed during the reign of Aurangzeb was that, he revived the fashion of beard longer than the width of four fingers (Biswas: 1985).

The eighteenth century witnessed the downfall of Mughal Empire as well as the rise of British power but the glamour of the Mughal attire continued in the Indian mind. The Hindu officers in the service of the Sultan of Bijapur were dressed exactly like Mughal courters. With the passage of time the partially pleated and open chasted *angarakha* had taken place by replacing the Mughal *jama*. The jewellery was the most important accessory used and was given a unique dimension by the Mughal rulers. They were fond of collecting and wearing precious stones. They wore extravagant jewellery on all occasion. Akbar was fond of jewellery and he was a master of a huge treasure consisting of various kinds of rubies, diamonds, pearls and other precious stones. This jewellery industry reached its zenith during the period of ShahJahan. The kings, princes, nobility and the common people love to adorn themselves in various jewellery. Jahangir is known to have stuck a ruby in his turban. While the

men wore limited jewellery, the females wore a large number of jewelleries in every part of their body. Self adornment became natural phenomena for women since from ancient time. They used various methods for beautifying themselves. This is evident from various paintings like those of Ajanta. The Mughal women`s were not leg behind in the use of cosmetics to beautifying themselves. Jewellery being an important aspect of dressing, and was deeply patronized by the women of the Mughal *harem.* The Mughal rulers of India had a fondness for the art of jewellery and for that purpose they commissioned artists and jewelers from all over the country. Various technique of jewellery were invented during this period. The enamelled techniques of jewellery making also developed during this time. Besides the *kundan* technique, inlaid in gold also prevailed during the Mughal period. Mughal jewellery brings a new dimension in Indian art. Although Mughal jewellery had Persian origin but it has indigenous influence also. It has gone through various phases according to the taste of each emperor and occupied a place of inspiration for contemporary fashion world (Sharma and varadarajan: 2008).

1.2 Statement of the problem

Mughal dynasty is one of the important periods of Indian art. It has captured the life of Indians in various ways. They played a vital role not only in the political arena but also in the field of art and culture. Mughal costume and jewellery is one of the major fields of study to understand the contribution of six great Mughal in the field of fashion and style. There is certain question which is necessary to solve for an indebt study of this topic.

What are the sociological and religious forces which have influenced the costume and jewellery of Mughal?

What are the foreign influence which played a vital role in Mughal costume and jewellery?

What are the motifs which were visualized in costume and jewellery in Mughal art?

What makes the Mughal art different from various points of costume and jewellery?

What are the changing trends of costume and Jewellery in Mughal art?

1.3 Objective of the study:

Cloths became a major source to identify a civilization. They represent the culture of the region. Attires have the power to reveal the aspect of a dynasty. An exotic wonderland of unimaginable treasure, the Mughal Empire was the mightiest dynasty of all time. The costume and attire during the Mughal period have played an importance role as they have influenced the Indian fashion scenario. The transition from the drape garment to semi stitched and stitched garment can be seen clearly during this period (Mittal: 2011).

There for the objective of the study are:

To study the historical background of the costume and jewellery in Indian art.

To study the value and importance of costume in Indian art.

To analysis the changing trends of costume and jewellery in Indian art.

To study the costume and jewellery of great six Mughal.

To analysis the foreign influences on the costume and jewellery.

1.4 Scope of the study:

The costume and jewellery was present in Indus Valley, it was there in Mauryan, Kushana, Gupta, Mughal as well as Rajput. In the evolution of Indian art the costume and jewellery had played a significant role. The design, style, size, colour etc varies from one culture to another. The study will highlight upon the stylistic and the aesthetic changes seen in the six Mughal dynasties.

1.5 Limitations:

The study is limited to the stylistic changes of costume and jewellery of Indian art.

The study is limited to six Mughal, that is, from Babur to Aurangzeb.

The study is limited to the motifs of costume and jewellery of six great Mughal.

1.6 Data and Methodology:

The Data is collected from primary and secondary source. Primary source includes the original work in the form of photograph and the secondary data source includes published and unpublished thesis, journals, books, periodicals, and internet.

Methodology: This study is focused on the stylistic changes of costume and jewellery, so a visit of various museums is conducted. Documentation will be held by the use of photography and vediography. Different images are analyzed through the sketches and drawings.

1.7 Review of Literature:

Basing on the topic of the study a number of literary works are done to understand the theoretical as well as practical knowledge of costume and jewellery and its significance in Indian art. The review of literature is divided into three parts.

1.7.1 The Literature Related to Ancient Indian Art.

(Rosenberg: 1925) had an influential work on the history of costumes and dealt the subject purely from a historical prospective. The evidence is drawn mostly from the archeological remains such as paintings, sculptures, art and architecture etc. It presents the material so picturesquely that the reader can understand how the costume has undergone changes with the cultural advancements.

(Dar: 1969) had made an indebt study about the evolution and development of costume in India and Pakistan. The diverse sociological aspect and function extensively collected from the history of literature and folk care of these countries. The writer has made a serious effort to discover the evolution of the clothing of the Indian peoples under the impact of various culture and racial prejudices, which are known to have affected the thought and behavior of these people through the age. This

book has been written in a very lucid and fluent style. There is no dull page in the entire volume.

(Enakshi: 1969) This book provides the idea about the various designs, and motifs, which is found in the crafts of India. It has covered with 10,001 designs. The author has described the various aspect of the evolution of decorative design. It has covered the motifs found in textile, jewellery, and over the Mughal architecture.

(Ray: 1973) This book of Indian art provides an outstanding knowledge about the fundamental imaginative and aesthetic values of Indian art. Here the emphasis is given on the archeological and iconography of Indian art. The nature and character of Indian art and their relationship between idea and images is discussed in this book. The changing scenario of socio religious aspect, ideological aspect and aesthetic and technical aspect are discussed in this book.

(Saraswati: 1975) the author has tried to trace the history of Indian sculpture from the beginning to the medieval times. Special emphasis is laid on the origin and development of the basic strains as well as the fundamental characteristic of Indian plastic art in the historical perspective. It has been the endeavor of the author to interpret the changing of form through the ages as a logical orderly and organic evolution. A survey of Indian sculpture is conducted in this book. It is divided in seven chapters and deals with the story of the plastic art of the subcontinent as long as it remains vital and active. This book has good and valuable photographs.

(Nagar: 1981) has written about Gandhara sculpture in a catalogue which is published by the Museum of art and Archaeology of the university of Missouri Columbia. It describes all the Gandhara stone and stucco objects in Museum's holding as of 1980.The description are divided into various sections. The reliefs depicting the Buddha's life stories, his miracles and secular scenes, including single status of Buddha and Bodhisattva, architectural and decorative elements.

(Alkazi:1983) the author of this book takes us through the costume of ancient India roughly a period of 4^{th} B.C. to 9^{th} B.C. and covering the major period like Mauryan, Sunga, Satavahana, Kushana and Gupta. This book also provides the idea about the evolution of costume. The author also covers the headgears, hairstyles and jewellery. All the information is based on the archeological evidence that include various sculptures and the cave paintings especially the once at Ajanta. The description of the costume has provided in a very academic way and can be very boring to read unless it was used as reference information. But this book is still interesting due to its excellent illustration of sculpture along with all details of the costume.

(Srivastava:1983) had tried to depict a complete and comprehensive socio cultural picture of Indian life between the second century B.C. and the first century A.D. as revealed in Sanchi bas relief. Men and women, princes and commoners, hunters and hermit, soldiers and servant, arms and armor, dress and ornaments, coiffures and cosmetics. This book is like a film screening war in progress, advancing and fleeing armies, fortification, dwellings and shrines, royal processions, kings in court and

people enjoying picnic, drinking, joyriding, and participating in water sports, dance and music. Srivastava deals with the various aspects of the life and culture as gleaned from the Sanchi panels. His critical studies are solid contributions, and graphically illustrated.

(Gordon: 1983) all the articles were exhibited at the time of coronation durbar which was held on 1910 was assembled here in this book in a very systematic way. The complete article were catalogued under different headings, such as arms and armor, *farmans* and letters, calligraphy, pictures and portraits and also include many more objects of artistic, historical and general interest.

(Mukhopadhyay: 1984) has discussed about the rich sculptural tradition of India through this book. Stylistically classical Indian Gupta sculptures admitted a common denominator till the end of the sixth and the beginning of the seventh century A.D. The Ganga –Yamuna Valley, the hub of Indian history and culture since the early times, played an important part in the medieval phase. From the point of view of cultural history, especially in the field of art, middle of the eight century may be considered as the beginning of the medieval phase of Indian sculpture. The origin and evolution of the medieval Indian sculpture of the Ganga Yamuna Valley has been studied in this book. The present study is the first ever full length discussion on the stylistic analysis of the medieval sculpture of Ganga Yamuna Valley reign. Wide and extensive survey has been made from a faintly large number of sculptures available from the region. The study was brought out the importance of the region as a center of significant art activity in the

medieval phase when some interesting and purposeful art forms were carved by the creative artist of the age.

(Biswas: 1985) It has gone through the development of costume in India. This book was helpful for researchers as well as the general people to have a clear idea about the history of costume in India. It provides indebt knowledge about the importance of attire in Indian art.

(Schlingioff: 1988) This book provides a brief idea about the Indian paintings. The first part deals with the interpretation of Ajanta paintings. This painting deals with the life of Buddha and his earlier incarnation. The specific themes were selected to demonstrate the importance of the paintings for research

(Rao: 1994) This book concerns mainly with the detailed description of monuments and sculptures. It touches the cultural and aesthetic aspect of Sanchi sculptures. The floral creepers, dresses, ornamentation of human and animal figures and jewelleries as depicted in the base reliefs are all unique and attractive.

(Hedge: 2002) had an in-depth information regarding the stone sculpture and terracotta of the Sunga period. This book ravels the details of the material culture of 2nd and 1st century B.C. The chapter has different heading like architecture, costume and textiles, personal garments coiffure and headgear etc. Attempts are also made in this study to understand the social context of these materials like the class, gender and regional difference as well as the cultural functions. The description in this book is visually supported by the relevant line drawing and photographs

(Bhandari: 2004) has able to give a brief description about the traditional attire and adornment. Costume and ornamentation in India is not exclusively a reflection of the wearer's personality and preference but also gives an idea about the place of origin, social position, material status and occupation, even the moods of changing seasons as well as other socio-psychological aspect of daily life. Each of the six sections takes up a separate aspect of costume describing rare and complex textile techniques. The section on garment analyses the measurements and patterns of commonly worn garments. It will be particularly useful to the students and researchers reflecting on the cultural, social and technical aspect of textiles, attire and ornamentations.

(Verma and Bakshi: 2005)This book provides a comprehensive explanation of the Indian Valley Civilization and the development of the socio economic and cultural aspects of the Aryans. The history of the Vedic period depicts several significant aspects including the political philosophy and the concept of democratic norms. The volume has been weaved into nineteen comprehensive chapters on Indian civilization and ancient epics. The effectiveness of *Ramayana, Chaitanya*, and the *Vaishanava* poets of Bengal and their contribution were taken into special consideration.

(Sharma: 2007) This book Harappan art deals with the art object in stone, metal, terracotta and jewellery and ceramics. This book is descriptive catalogue data of 200 Harappan objects. The first chapter is an introduction of Harappa civilization. This includes nomad culture, discovery, extent chronology, Harappan collection in National Museum.

The second chapter on Harappan stone image and third chapter deals with the rare copper image and fourth chapter is on the Harappan jewellery item in gold, silver and stone. The fifth chapter is the Harappan glyptic art. The sixth chapter provides an idea about the Harappan terracotta art and seventh chapter is on Harappan ceramics.

(Pathak: 2008) This book presents an overview of Indian costumes from the Vedic times to the 20^{th} century with special focus on the prevalent cultures of northern, eastern, and northeastern, western, central and southern India, studied into separate section. Each section attempts to present the history and tradition of the local costumes and their variations, according to occasion and social hierarchy, royalty, elite group, soldiers, dancers and the common man.

(Singh: 2008)This book is very useful for students as well as the general readers. Dividing the vast historical expanse into broad chronological units, it constructs profiles of the various geographical reigns of the sub continent. It has analyzed an unparallel range of literary and archeological source. This book has presented a balanced assessment, encouraging readers to independently evaluate theories, evidence and arguments.

(Goswamy: 2010) This book provides an historical out line of Indian costumes and serves as a catalogues of all the stitched garments. The men's garments ranges from *jamas* and *angarakhas* to *chghas*, *sherwani, sadris, kurtas* and paijamas, among the women`s garments covered in the catalogue are *peshwazes, tilaks, cholis, ghaghras*, and also the large group of other garment like caps. The emphasis has given on the pattern

and technical notes. The representative object has been technically analyzed in detail. This book is valuable to designers and researchers

1.7.2 The Literature Related to Mughal Art

(Fazl: 1977) works depicts a brief description about the court life of Akbar. It is most resourceful book for the scholars. It provides a brief details of Akbar`s wardrobe and jewellery used during his reign. The preparation technique along with its price is also mentioned in this book. It also provides the information about the Mughal court during the reign of Emperor Akbar, even the types of flowers and fruits, and the cooking item etc. were thoroughly described in this book. It is an encyclopedia which cover all the parts of Akbar`s period.

(Tittey: 1979) had a study on the plant and garden in Persian, Mughal and Turkish art. This book gives a brief description of plant from Babur reign. It has an in-depth study of Jahangir's periods also. Plant and garden, and their significance in Persian, Mughal and Turkish art were depicted in a very wide manner.

(Tomory: 1982) This book begins with a general survey from proto historical art to the ancient, medieval, and modern to contemporary. This book also provides detail coverage of schools and traditions, styles and signatures of public and private artistic forms, architecture, sculpture and printing which has played a central role in modern Indian life.

(Swarup: 1983) works has a study on the motifs in Mughal art, the flora and fauna which was used in Mughal painting and architecture through

various period of Mughal dynasty. The most notable part of this book is that the period of each Mughal emperor is separately classified. From the point of view of a researcher it is a very valuable book to study the motifs of Mughal art along with some information about the use of motifs in Indian art from Harappa to Ajanta.

(Nath: 1994) work's had an influential study on Mughal architecture. His book is able to give up clear information about the Mughal architecture and the motifs and style of the same. But besides this he gave a brief historical knowledge about Mughal dynasty. The personal taste, choice, harem etc of the Mughal emperor were given in a very highly influential way. It is obliviously a helpful book for the scholar and student who are willing to know about the details of Mughal dynasty.

(Mannering: 1996) This book provides an invaluable guide on the world`s great artist. Each volume contains a comprehensive introduction and a magnificent collection of great works, each of which is accompanied by an explanatory caption.

(Nath: 1985)The Mughal had developed the ancient Indian decorative technique of carving and sculpture, painting, mosaic and inlay art. They employed all types of motifs and design which was prevalent in India. Here the author provides a vital idea about the evolution process of Mughal art.

(Thackstons W.M: 1999) This book has focused on the personal record of Emperor Jahangir. Here the emperor recorded his fascination with the natural history, customs, and people of India. It also provides the 100 illustration of miniature painting. This book itself is a work of art. The

author has gone into a lot of research. The reproductions of miniature paintings including many portraits of the royal court are excellent.

(Srivastava: 2001) this book provides a critical evolution of the works of miniature painting during the reign of Jahangir. The development of miniature painting in India under the Mughal has taken into account. Prominent scholar like F.R. Martin, N.M. Titley, Ralph Pinder Wilson, S.C. Welch, J.P. Losty, Karl.j.Khandalavala, Prof B.N. Goswamy and Ashok Das have done a remarkable job in bringing forward a comparison between the style and technique of miniature painting of the school of artist of Turkey, Iran, and Indian. This books brings the various aspect of Jahangir`s personalities. His characteristic as premier connoisseur amongst the Mughal princes of India is matchless. No Indian prince has proved to be successful as both patron as well as ruler. A comparative study of the works produced under his patronage has revealed that he was not just a patron of art but also a scientific seeker. This book enables the readers to enter the enchanting reign of Jahangir. And acquire the vivid knowledge about the vision of Jahangir. In that respect this book no doubt stands a cultural mirror of Mughal India.

(Mukharjee: 2001) her book is extremely helpful to know about the role of Mughal women. She gave a special effort to understand the various dimension of life in Mughal harem. The women who lived in Mughal harem and their contribution in political and social arena were the major part of this book. The author has able to explain the various activities of Mughal women including the fashion and attire.

(Verma: 2005) The relationship between the art and the socio culture were taken a special consideration in this book. Here the author uses a thematic approach to the history of Mughal painting. It also provides an insight into the life and times of patron and artist of that period. It illuminates the values and concerns that shaped the creative activity at that time.

(Kumar: 2006) had an indebt account of royal costumes and textiles of India and considers all the various stylistic traditions both religious and regional, arising from within the vast country. It starts from the India's ancient and medieval history through the Mughal period and the ninety years of British rule. She also provides information regarding the costume of twentieth century that saw the demise of princely India and the establishment of the democratic nation. Kumar has sought to present the most exceptional examples by using material from both public collections and the personal collection of India's royal families.

(Eraly: 2007) It provides a striking account of the world`s greatest empire. Zahir-ud-din Babur descended from Chengiz Khan and Timur link crossed the Indus river into the Punjab with a modest army and some cannon. He fought the most important battle in Panipat amongst the army of Sultan Ibrahim Lodi, the Afghan ruler of Hindustan. The Mughal rule in India had begun and continues for over three centuries. In this book the author set down history in chronicle of flash and blood people. He brings out the objectivity of a scholar and high imagination of a master story teller, he recreates the lives of Babur, the pioneer, the dreamer Humayun, Akbar the greatest and most enigmatic of the Mughal, the aesthetic Jahangir, and Shahjahan and determined Aurangzeb.

(Goswamy: 2008) had a brief study on the *pataka* or the waistband. It is a resourceful book for researcher. The study is focused on waistband used in Indian art. The various sculpture and paintings were taken into consideration to understand the use of waistband. Mughal *pataka* was a separate section in this book. The techniques of preparing *pataka* were also given in a brief way.

(Wright and Thackston: 2008) The Mughal dynasty ruled over India for three centuries, but the major artistic development were notice during the reign of two great emperor that is, Jahangir and Shahjahan. A large number of albums of paintings and calligraphy present a wide arena to understand the history and culture of this mighty dynasty. This book is the most comprehensive collection of Mughal miniature. This is essentially readable for those who had a thirst to understand the Mughal art.

(Sharma and Varadarajan: 2008) This book represents the technique regarding the crafting of jewellery. Kundan is used to decorate the front of the ornament. Enameling not only enhances the value and beauty of the jewellery but also serves as a parameter to test the purity of the precious metals. This technique was widely used during the period of Mughal. This book examines the history and varied technique of enamelling and also discusses techniques that closely resemble enamelling but are distinct from it. This book is useful for the scholar as well as the general people for an in depth study about jewellery. This book provides a vital idea about the master piece jewellery from the early period of India.

(Verma: 2009) This book focuses on the origin and development of Mughal painting. The author analysis the key aspects like artist`s signature, namesakes and their identity and the evidence on self portrait painting in Indian art. This book also highlights the impact of Persian influence and Renaissance humanism on Mughal painting. The author also provides an idea about the day to day life during the Mughal period.

(Guy and Britschgi: 2011)This book presents beautifully illustrated works and brief biographies of the master painters of India from 12th century to the end of 19th century. The illustrations are presented in beautiful colour. Here the works of the 40 of the India's finest painters, some name will recognizable and many not, the works done by Farrukh Beg, Mansur, Balchand, Pahari were mentioned in this book.

(Mittal: 2011) This book reviews the various outfits worn by the people of Mughal period. It also highlights the close link between costume and different field of art. Fabric design generally influenced the architectural design and vice versa. This book provides idea about the development of Mughal *karkhanas*. It also provides information regarding the costume, jewelleries, arms and ornaments, accessories of Mughal period.

(Goswami: 2011) The author provides a wide view regarding the representation of motifs prevailed in Fatehpur Sikri. The various motifs of this monument like flora, human figures, animal, auspicious symbol, geometrical motifs and calligraphy are studied carefully to analysis the aesthetic value and symbolic purpose of using the motifs. This book is

extremely helpful for researchers to have an idea about the representation of motifs in Mughal architecture.

1.7.3 Miscellaneous Study:

This part of the review highlights upon the area where the study is conducted basing on all the different aspect of visual art.

(Nath Aman and Francis Wacziarg: 1987) This book presents the arts and crafts of Rajasthan, abode of Rajas, has been a land of great patronage. Its geographical location at the top western corner of India linked it by land to the Middle East and Europe, Turks, Persians and Mongols. This book highlights the interrelatedness of the various crafts in patterns, motifs and colours.

(Das: 1992) The fabric art of India can be classified into three broad categories woven, painted or printed and embroidered. This book pinpoints the historical background of some representative forms, with an enormous store of myths, symbols, imagery and inspiration from other art forms. Indian textile craft never faced a slump or stagnation. With shades of classicism, folk tradition and regional flavor the rich and unrivalled fabric of India have rightly been called exquisite poetry in colour. This book is enriched by illustrations of rare specimens of historical art fabrics collected from different museums in the country. This volumes spotlight a new fact of Indian art heritage which will fascinate both the social scientist as well as the connoisseur of Indian art and culture.

(Borel: 1994) Through the human history, jewellery has expressed multitude of meanings. Social position, marital status, wealth and self esteem are all reflected by the objects of men and women use around their bodies. This book reveals the full splendors and the subtle meanings behind these finely crafted works of art. Here the author discussed the varied and complex meaning behind the jewellery creation and use. This book is highly helpful not only to jewels and fashion professionals but also to all who appreciate the unique aesthetic and cultural value of personal decoration

(Jennifer: 1995) This is the first comprehensive survey in colour of textile art and production from prehistory to the present day. Twenty-four experts have pooled their knowledge to create an authoritative work of reference which is also having a visual delight. The geographical and chronological range of the material is vast from China to South America, from Egyptian artifacts of the third millennium B.C. The author also considers the importance of textiles, which played a vital role in economic and social life. The illustration includes costumes, period interiors, archive photographs and an astonishing variety of fabrics, from the simplest hand woven cloths to sumptuous brocades and embroidery.

(Baker: 1995) This book presents the information regarding the medieval Egypt to the sumptuous silk and velvets of the Ottoman Empire. Textiles produced in the heartlands of the Islamic world have been highly valued and transported over vast distances. It was offered as tribute, worn to express status or belief or simply brought and sold by merchants and travelers from many centuries. This book begins with a description of

materials and technical process before moving chronologically from the early Islamic period through to the twentieth century. The authors draws a wide variety of evidence from documents, photographs, and example from museum collections all over the world to tell the fascinating story of Islamic textiles in a refreshing new way.

(Auberville: 1996) This book presents the important works on the history of design which appeared in the late 19^{th} century. While a few designers had access to original artifacts in museum many relied on the scholarship of authors. Here the author presents an impressive range of 13^{th} to 18^{th} century pattern types from Europe to the Far and Middle East, including details of fastenings and fringing as well as prints and weavers. All those with an interest in textile design, particularly designers, embroiderers, artist and historians will find this classical work an invaluable source.

(Tarlo: 1996) In this detailed exploration of clothing in India, the author examines sartorial style from the late nineteenth century to the present, showing how trends in clothing are related not only to caste, religion, wealth, urbanization and education, but also to a larger cultural debate about the nature of Indian identity. Cloths have been used to assert power, challenge authority, conceal identity and instigate or prevent social change, throughout Indian society from village to the nation. During the late nineteenth century the question arose of the extent to which educated Indians should incorporate elements of western style into their cloths. Critics argued that wearing British dress prevented the formation of a separate national identity for India. This argument reached its culmination with Gandhi, whose adoption of the loincloth symbolized the contrast

between Indian poverty and British wealth. Similar tensions are played out in India today with urban Indians adopting ethnic dress as villagers seek modern fashions. Illustrated with photographs, satirical drawings, magazine advertisement and political cartoons, this book shows how individuals and groups, situated in specific historical circumstance play with history and culture as they formulate their responses to the question of what to wear.

(Pande Anupa: 2009) This volume is the outcome of an effort to bring into print the proceeding of an international seminar on the Art of Central Asia and the Indian Sub Continent in cross cultural prospective, organized by the Department of History of Art, National Museum Institute in March 2007.The work contains scholarly and thought provoking papers by distinguished art historians and other leading intellectuals of the world. This book also provides some scholarly discussion of the source of Buddhist art in Central Asia.

(Philips Clare: 2000) Jewels and Jewelry provides an extraordinary collection of jewellery of the Victoria and Albert Museum London. Every aspect of the jeweler's art is explored and discussed within a broad historical framework. The pages are sparkle with diamonds, emeralds, rubies and fine example of metalwork in gold, platinum and silver. In addition the outstanding full colour photographs illustrate elaborate technique such as enameling, cameo carving and even the use of unexpected materials such as jet, glass, iron and steel and the influence of Japan and India on western jewellery design has taken a special consideration.

(Juneja: 2001) The author has provides the history of medieval India and the impressive ideas about the India`s past through the study of its monuments. A long introduction examines the intellectual importance of architectural history, showing how building and their histories have frequently been polemical and instrumental, they have been politically deployed to construct the glorious past of a nations. They have been used to provide symbolic meanings which have helped to unify heterogeneous communities of a nation.

(Jones: 2001) This book provides a comprehensive analysis of a remarkable collection of styles of ornamental design from ancient Egypt and Grace to Imperial china and Renaissance Italy, with its illustration, and its detailed survey of individual cultures. It offered guidance to the designers of the future.

(Crill: 2006) The textile of India had a long history. It had travelled the globe, clothing the world from king and queens to common man. Indian textile has been traded in Europe, America, Africa and the Far East, often passing into ritual and religions customs. They have included the most exclusive and expensive festive fabrics as well as the common cloth used for daily wear. This fascinating global history from the medieval period up to the present day is captured in this book.

1.8 Organization of the Thesis:

This research is a detailed study of the stylistic changes in the field of costume and jewellery, which had taken place during the reign of six great Mughal dynasties in India. This study is divided into six chapters. In which

important primary and secondary source were analyzed during the research work. The first chapter of the thesis is the introduction to the topic and also includes statement of problem, objective, data methodology, limitation, scope and survey of literature. The chapter also provides an idea about the historical analysis of costume and jewellery, which is traced from various period of ancient Indian art. This chapter provides the information about the evolution of costume and jewellery and its importance in human society. The concept of self beautification, and overall the aesthetic appeal of attire is analysis in this chapter. The history of costume and jewellery reached its zenith during the Mughal period. Significant changes were taken place in matter of style, technique, and motifs. In addition, this chapter also defines the basic objective of the study which in brief aimed in discovering the various transitional phase of costume and jewellery regarding the field of self beautification. The various style, motifs and the aesthetic value became a major source of the study. The review of literature which is part of chapter one, as such is divided into three parts, the first part deals with the literature related to the costume and jewellery of Indian art. The second part focused on the literature related to the costume and jewellery of Mughal period and the third section deals with a few studies which are relevant to the present study. The chapter then spells out the methodology adopted for conducting this research study.

The second chapter deals with the historical analysis of the costume in Indian art. This chapter highlights the development and changes of costume and jewellery in ancient Indian art. The concept of self

beautification had gone through from various phases of evolution. The foreign influences were also noticed upon the indigenous clothing. Besides the indigenous garment like *antariya, uttariya, kayaband* a large number of stitched garments were found. The various changing style of wearing the garments was analysis in this chapter.

This chapter again sub divided into six parts. First part is the introduction to the topic. The second part has analysis the significance of clothing in fine arts. There is a strong reference which devoted to the ornaments of body. The art of making and wearing of cloths, making of perfumery of stringing garlands for decorating the body with flower and garments, dressing the hair etc. These all qualities are supposed to be the good manner of human life. Ancient writers have classified the decoration of the body into sixteen modes of adornment and thirty two kinds of jewels and ornaments. These facts are analysis in this part. The third part studies about the relation of magic, and religion upon the clothing. Most of the daily habits of human are molded by religion or magic. Precious stones which are supposed to be formed under great pressure of solar energies are similarly said to transmit the energies to the human body. This would change colour with each variation in the vital moisture of the skin touching. The fourth part of the study deals with the stylistic changes of costume in various period of Indian art. The sculptural evidence found from the various periods provides a vital idea about the wearing style of various garments in ancient Indian art. The fifth part deals with the comparative study of various garment and their wearing style which was found in

various phase like Indus Valley, Mauryan period, Sunga period, Kushan period and Gupta period. The six part deals with the conclusion.

The third chapter is titled as “The Historical Analysis of Jewellery in Indian Art”. This chapter is based upon the representation of jewellery in Indian art. This chapter is subdivided into five parts. The first part is the introduction to the topic. The importance of jewellery in the field of beautification is discussed in this part. Adornment became necessary for the beautification of spirit and the love of jewellery is a prime interest of all man from the ancient time. The second part deals with the significance of jewellery in Indian art. The excavations in Mohenjodaro have revealed both hollow and solid beads made from various materials including carnelians, used as simple but elegant ornaments, and pieces of other ornaments in geometric patterns. The jewellery found at the sites of the ancient cities of Sivsukh, Sirkap in Taxila, belonging to the Gandhara period, various ornaments like rings, hairpins, pendants, necklaces, etc are artistically made with lovely ornamental motifs. This part deals with the representation of jewellery which was found from various period of Indian art. The third part deals with the changing trends of jewellery in Indian art. Here the emphasis was given on the various sculptural evidence which was found from various phase of Indian art. Fourth part deals with the comparative study of the various ornaments. The evidence found from Indus Valley, Mauryan period, Sunga period, Kushana period, Gupta period were taken into special consideration. Fourth chapter deals with the comparative study of costume of six great Mughal. Mughal were belong from Persia, and ruled over India for about three centuries. As a result,

Mughal dynasty was known for their cultural development not only in costume and jewellery, but also, in every sphere of life. A cultural amalgamation was noticed between indigenous and Persian elements. Large numbers of indigenous element were in corporate by Mughal. This chapter is sub divided into four parts. The first part is the introduction to the topic. The second part deals with the development of the Mughal textile industry. The Mughal established royal *karkhanas*. The article produced in the *karkhanas* mostly used by the royal families, nobles and visiting dignitaries. The historical evidence proved that Mughal had a trade relationship with China, Mesopotamia, Rome and the other countries. And the textile became an important item of export. The third part deals with the changing trends of costume during the period of six Mughal. The stylistic development of the costume was taken place according to the mood of the each emperor. This part focuses on the development of costume during the reign of Babur, Humayun, Akbar, Jahangir, Sahajahan, and Aurangzeb. The fourth parts deals with the analysis of various costume which was found in the reign of six Mughal. Emphasis was given on *shawl,* waistband, *jama, paijama,* jackets, and turban. Fifth part deals with the representation of motifs in Mughal costume. Here the importance was given on the motifs which were found from the reign of six Mughal. The six parts gave emphasis on the design which was used in that period. It is the flora which played an extraordinary part to decorate the Mughal textile. The seventh part deals with the representation of colour and its importance in costume. Eight parts is the conclusion of this chapter.

The fifth chapter studies on the jewellery of the six Mughal. It is a comparative study. Like the various costume Mughal had a deep love for jewellery also. The first part of this chapter is the introduction, where the importance was given on jewellery during the reign of six Mughal. The second part deals with the development of jewellery industry during the reign of six Mughal. The art of enameling was established during the reign of Akbar. The technique of *kundan*, and inlaid on hard stone was also popular during this period. Here the emphasis was given on the development of various techniques of jewellery making. Third parts of this chapter deals with the changing trend of jewellery during the time of Mughal. The evidence found from the foreigners account provides an idea regarding the jewels worn by the emperor. During the reign of Akbar and Shahjahan the jewellery industry reached its zenith. The Mughal were the patron of art. They provide equal opportunity to the craft men to develop their skill. The Mughal women played a dominant role in Mughal Empire. The women wore a large number of jewellery in each and every part of the body. The various ornament used by the royal Mughal ladies were taken into special consideration. The fourth part deals with the analysis of various jewelleries used during the reign of six Mughal. Here the emphasis was given on head ornament, ear ornament, nose ornament, hand ornament, and necklace. The fifth part is the conclusion of this chapter.

The sixth chapter is the final chapter which forms the conclusion and also provides the summery of the study. It also provides the suggestion or recommendation for further studies on the costume and jewellery of Mughal period.

List of Plates:

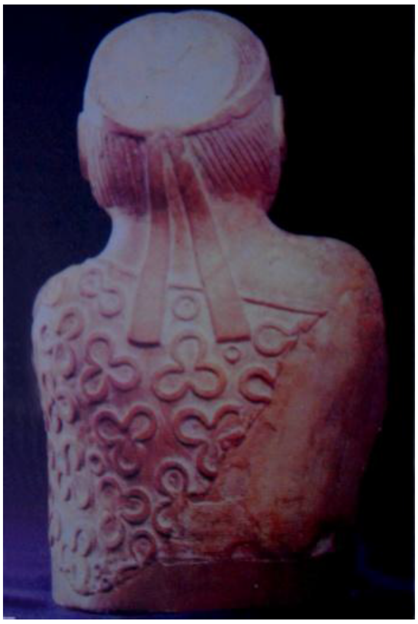
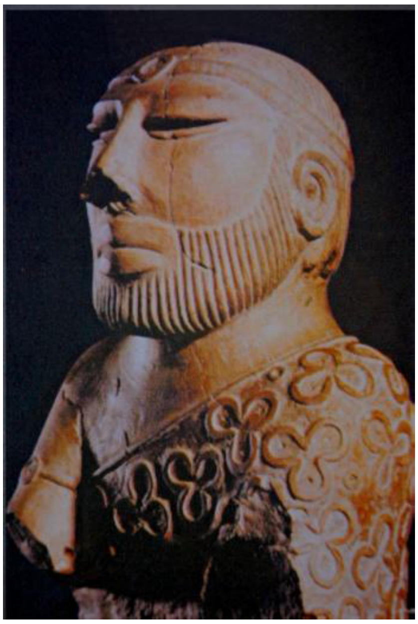



Plate 1.1 *Bust of Priest,* White stone c.2400B.C.Mohenjodaro. (Karachi Museum, Karachi) Indus Valley Civilization



Plate 1.2 *Dancing Girl of Mohenjodaro*, Bronze, 2700B.C (National Museum, New Delhi) Indus Valley Civilization



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Plate 1.5 *Shalabhanjika,* railing pillar, *2nd Century BC,* Bharhut

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CHAPTER II

HISTORICAL ANALYSIS OF THE COSTUME IN INDIAN ART

2.1 Introduction

The concept of costume had come down to us from very past. The main purpose of clothing has to do with covering one's body and costume with the choice of a particular form of garment for a particular use. Costume reflects social factor such as religious, beliefs, magic, aesthetic and personal status. The feeling of self beautification and protection from the natural calamities were the main reason for the evolution of costumes. When the first man covered their bodies to protect themselves against the climates, they may associate there primitive garments with the idea of some magical identification, in the same way that their belief in sympathetic magic encourages them to paint the walls of their caves with representation of successful hunting (Brouches : 1987). It was proved that the evolution of textile and clothing begins with man's great transition from a nomadic, food seeking hunting culture to a communal food-storing, surplus-using culture. This transition was centered on the four great civilizations – the Nile Valley, the Tigris– Eupharaes Plain, the Yang-Ise Valley and the Indus Valley of north -western India. The primitive clothing styles were determined by the climate and nature of raw materials which naturally differed from region to region. The earliest clothes were made of vegetable bark and animal skins and subsequently of felted fibers and woven yarns. There is a mention of the traditional Indian costume in

Bharata's Natyashastra. The Ancient Tamil poetry, such as the *'Kadambari'* describes women in elegant drapery or *sari*. The word *sari* evolved from the *Pakrit* word *'Sattika'* as mentioned in earliest Buddhist and Jain literature (Mohapatra: 1992). Most ancient people living in hot climates worn lengths of cloth draped over the body. Fabrics were also stitched together to produce what may be called 'core' garments. The tunic skirt and trouser which were originally designed for purely functional purposes, evolved into more sophisticated and decorative items of clothing.

2.2 The Significance of Clothing in Fine Arts:

Every man has born with a natural tendency to create artwork, whether it is in the form of dance, drama, music, painting, or other form. Now what is the necessity to create art work? What he gets to create a new form of artwork. The answer is pleasure or *ananda*. The main purpose of art is to generate delight. To be able to done any work with lots of beauty is known as art, which filled the human being with aesthetic joy and spiritual bliss. It is supposed that the form of *atma* or soul, which stays inside the human body, is *anandamoy*. So inside the core of human being there is a natural tendency to search for delight, which leads him to the world of creativity. The *Vishnudharmottara Purana* one of the classical text of art mentioned sixty-four type of art. There is a section which is focused on the decoration of the body. The art of making and wearing of clothes, dressing the hair, making of perfumery etc are taken into special consideration. These all qualities are supposed to be the good manner of human life. The ancient writers have classified the decoration of the body into sixteen modes of

adornment and thirty two kinds of jewels and ornaments. These are 1.*dantan* or tooth brush, 2.*manjan* or tooth power, 3.*Ubtan,* 4.*sindur,* 5.*kesar,* 6.*bindi,* 7.*tel* or hair oil, 8.*argaj* or fragrance 9, *kanghi* or comb.10.*anjan* or antimony for the eye 11.*pan* or betel for lips 12.*missi* or teeth paint 13.*nil* or indigo for tattooing 14.*menhdi* or *henna* for hands and feet 15.*phul* or flowers for their hair 16.*alta* or red dye for paint, besides this sixteen mood of adornment, the concept of costume and colours also plays a vital role in decoration of human body. Colours, costume, and decoration of body are closely interlinked. The reference can be drawn from the famous *kathakoli* dance, where colours express the particular emotion. E.B.Havel has mentioned some rules of colour symbolism, which is found in *Vishnudharmottaram purana*. "*Every rasa has its appropriate colours, the emotion of love, dark blue, white of compassion, gray of rage, red of heroism, yellowish white of terror, black of astonishment or feeling of supernatural*"(Dar: 1969).

The intensity of emotion is measured by the degree of saturation of the stimulating colour. For example, red excites, yellow calms, blue humble, and orange being a blend of red and yellow colours produces mystical effect on the mind. The Indian musicians of olden days, was the profound students of nature and the cosmic laws, like to present their musical impersonations in cloths whose colours harmonized with the emotional context of the personified tune. For instance, *Megh and Malhar* represent seasons of the rains, are invested with shadowy colours of heavy clouds. *Dipak raga* which seeks to invoke fire in nature, flames in crimson. The

raga *Todi* is embodied in a fair, and the wearing is golden dress, perfumed with camphor and saffron (Dar: 1969).

The following table gives the emotional moods and the sartorial details of some of the *Ragas* and *Raginis* preserved in the music lore of our country:

Table 2.1

The emotional mood and sartorial details of some *Ragas* and *Raginies* in the music lore of India. (Dar: 1969)

Name of the Raga or Ragini	**Emotional mood**	**Sartorial details**
Rag Bhaivav	Peace and harmony	Dressed in white
Ragini Bhaivavi	Beauty	White *sari*, red corset, necklace of *champa flower*
Ragini Madhumadhavi	Sensual love	Golden complexion, yellow garments.
Ragini Bhupali	Sportive joy	White garments, jewellery, saffron marked on forehead
Ragini Saindhavi	Unsatisfied love	Eyes, a flame with rage, eardrops of red flowers, red garments
Ragini Bengali	Unsatisfied love	Yellow garments, plaited *har*, musk- painting on forehead
Rag Malkaus	Passion	Camphor – like white skin, blue garments pearl necklace
Ragini Todi	Passion	White *sari* blue corset

Ragini Gauri	Separated love	White *sari* ear adorned with newly born mango leaf.
Ragini Gankalika	Unsatisfied love	
Ragini Khambuvati	Expectant love	Yellow garments, green bodies, pearl necklace, ornaments on head
Rag Hindol	Sentimental love	Red garments, ornaments
Rag Dipak	Fiery passion	Gorgeous red robes
Ragini Lalita	Erotic love	Red and golden ornaments, betel red lips, jewellery
Ragini Nat	Velour	Red *sari,* sparkling ornaments
Ragini Kader	Unsatisfied love	Ascetics robe
Rag Sri	Grandeur	Red garments, flower garlands
Rag Megh	Joy	Blue *sari*

All forms of art are nothing but a mode of expression. Man expresses his emotion through art. More over art should be treated as an essential condition of human life. It is an intercourse of feeling with man to man. For example speech transmitting the thought and experiences of man, word become the major mode to express his thought. Man transmits his feeling to another man through the medium of art. For example, one man laughs, and another who hears become merry, or a man weeps, and another who hears feels sorrow. A man is excited or irritated, and another man seeing him comes to a similar state of mind. By his movements or by the sounds

of his voice, a man expresses courage and determination or sadness and calmness, and this state of mind passes on to others. A man suffers, expressing his sufferings by groans and spasms, and this suffering transmits itself to other people. Man expresses his feeling of admiration, devotion, fear, respect, or love to certain objects, and others are infected by the same feeling. It is the man's capacity to understand the thoughts of others, by means of art.

2.3 Magic, Religion and Clothing:

Ritual among different society became a majored platform for the amalgamation of art and myth, magic and religion. Various symbol, motifs and gestures were created due to the various ritualistic performances. For example, the symbol of *swastic*, which is used in various auspicious occasion. The ritual are the major source of visualize the man's emotion. Behind the every ritualistic performance there is human belief. The primitive man must have associated his garment with some sort of magic to protect him from natural calamities. He represents his belief through various symbols and motifs. With the passage of time, man has developed, he acquired knowledge, power, intelligence but his belief still rooted deep down his heart.

The rituals begin from the birth till to the end of life. The first thing which attracts the attention is the black round mark in the forehead of a baby to protect him from evil eyes. Hindu scriptures are full of meticulous rules and regulation, laid down for the believers, on all aspect of worldly life. *'Having washed the mouth says the author of Vishnu purana, a man is to clean*

and dress his hair and decorate his person before a glass with unguents, garlands and perfumes. He must not eat with a single garment on, nor with wet hands and feet, but dressed in clean clothes, perfumed and wearing garlands of flowers. His bed is to be entire and made of wood; it is not to be scanty, or cracked, or dirty. Let him dress in untorn garments use delicate herbs and flowers, and other precious stones, keep his hair smooth and neat, scent his person with agreeable perfumes and always go handsomely attired, decorated with garlands of white flowers. A man should carry on umbrella as a defense against sun and rain' (Dar: 1969).

Like Hinduism, Jainism also believed that the body is a gift of deity to protect the soul. That is the reason the Indians gave importance on the cleanliness of person's body. Precious stones were also used. These stones are supposed to be formed under great pressure of solar energies and similarly important to transmit the energies to human body (Dar: 1969).

2.4 The Stylistic Changes of Costume in Indian Art:

The story of costume in Indian art begins with the age of Indus Civilization, which was flourished in the North Western part of undivided India including Pakistan and Bangladesh. The Indus Civilization was fairly advanced in the art of textile making, as is evidenced by the materials which is found during the excavation. Cotton seeds, cotton silk and fibers and filaments, spindles, bobbins, needles and other tools etc were found from this period The garments were consisted of two pieces, which include a lower garment and an upper garment both for men and women. The lower

garments looked like the *dhoti*, while the upper garment was similar to shawl. For example, the *Bust of the Priest* was the early evidence found from the Indus Valley, which gave a vital idea about the using of shawl. The evidence of trefoil pattern found from shawl which clearly reveals the fact that the representation of motif started from the early age of Indus Valley Civilization. But it is difficult to draw any inference regarding the regular dress of the people because most of the statuette found from this Civilization were nude and semi nude form. Women had elegant coiffures and wore an elaborate fan shaped head dress. Stylization of body with ornaments was popular during those early years of Civilization. The clay figurines of the mother goddess are loaded with jewellery like girdle or strings. But the concept of stylization has changed gradually. The Vedic people (the Aryana and the indigenous people) used *ksauma* (linen), *urnah* (wool), *dukala* (cotton) and animal skin to make garments. Garments for men consisted of three pieces: the *nivi* (lower garments), the *vasas* (upper garment) and *adhivasa* (outer garment, shoulder cloth), and the *usnisa* (turban). Garments for women consist of two pieces: *the candataka* (under skirt) and the *vasas* (upper garment). Chandragupta Maurya was the founder of Mauryan Dynasty. Kautilya, the minister of Chandragupta Maurya, had written the *Arthashastra,* a document on the political, economic, and social conditions of this period. The representation of costume in realistic manner, found from the various large size sculpture of 2^{nd} century B.C. The reference can be drawn from the *Terracotta Figurine from Patliputra* (Plate 2.1). This figurine depicts the emergence of an urban style of clothing in Mauryan court. She was dressed in stitched

antariya, a divided skirt and wide *paijama*. The elaborate headgear attracts the attention of the viewer easily. Another example can be taken from the *Yaksha* figure from *Parkham* (Plate 2.2) now in Mathura museum, this figure is the earliest example of the sculpted nature divinities found across India. He was depicted in a long *antariya*, held at the waist along with a *kayabandhan.* These figures have remarkable significance for the stylistic representation of costume and jewellery. The *dhoti* like lower garments wound round just below the waist. The lower garments are decorated with *pataka*, which is a narrow band of embroidered cloth. The wearing style of *dhoti* gave a vital idea about the *kachcha* style, where the ends of the cloth is passed through the legs and tucked in at the back. On the upper part of the body there is a representation of an ornamental scarf, which is displayed like a garland on the chest. Another example of female costume during the Mauryan period found from the sculpture of *Didarganj Yakshi* near Patna (Plate 2.3). This figure is one of the best examples of ancient Indian art and treated as a land mark of in the field of female costume. Now question arise what is the quality of Didarganj *Yakshi*? Or why it has treated as a symbol of Indian feminine beauty? A clear analysis between the *Dancing Girl* found in Indus Valley and the *Yakshi* figure of Didarganj, Patna, during the Mauryan period gave a vital idea about the role of costume and jewellery in the field of Indian feminine beauty. The *Dancing Girl* of Indus Valley is a nude figure, but there is a significant representation of jewellery. Her arm and neck are heavily ornamented with jewellery. Nudity or a minimal use of clothing is often associated with the primitive culture. She is supposed to be the a follower of Lord Shiva, her

right arm holds into her waist as if she is taking some rest after a long hour of dance performance. But the scenario has changed in Maurayan period. The stylistic depiction of *Didarganj Yakshi* has become the idol of Indian feminine beauty for its sensuous representation. It was a highly polished female figure of flywhisk in chunar sand stone. She wraps the cloths round the waist lower down the navel, and skillfully creates the two frontal ends to produce folds. The delightful folding of the drapery, the uses of *pataka*, one half of the *pataka* is allowed to hang straight, and other half seems to lifted up and tucked in again to from a knee length loop. Besides the pearl string, the rich forehead ornaments, and highly attractive coiffure were noticed. The five stranded gridle zone at the two sides of pleats draw the attention on the width of waist. She wears bangle on each of her anklets, besides this one beaded necklace surrounds the neck and a two string of necklace passed between the breasts and form a loop bellow (Alkazi:1983). This period is known for its Greco Roman style. The influence of Perso Hellenistic art can be treated back to the time of Chandragupta Maurya. In 484 B.C. Herodotus, the Greek writer divided the Indians into two classes. One is Aryans and the other is Barbarous nomad, Aryans looks like the pure Iranian of Bactria. The first organized art activity in India on a bigger scale and durable material like stone belong to this period. The amalgamation of indigenous and west Asian style became the prime source of inspiration of Mauryan art. The influence of indigenous garments found from the various sculpture of Bodhgaya, Bharut, and Sanchi. The Sunga age was also remarkable for the evolution of dress, a large number of wearing style of garments were noticed from

the sculpture of these period. Generally, two types of garments are worn by male person to cover the upper and lower part. For example, the style of wearing the *dupatta* like upper garment by *Indra* from Bodhgaya is quite different from those found in other relief sculptures of that period. Here the upper garments, *duppata* covers the chest from right to left and the two ends are managed in a way that pass through the back and finally fall gracefully over the left forearm. The various style of wearing the upper garment was noticed during this period. Another more fashionable variety of wearing the lower garments was noticed in the *Dvarapala* figure in the eastern gate way of Sanchi stupa (Plate 2.4). But a different variety of wearing the lower garment was noticed in the *Dvarapala* figure in western gateway (Plate 2.5), where the emphasis was given in the transparency of the cloth. Again these arrangements changed in *Dharmachakra Worship Scene* (Srivastava: 1983). The evidence of stitched garments was also found from the Sunga period. The reference can be drawn from the figure of *Warrior Combating with Lion* (Plate 2.6) depict a frock like garment by the warrior community. Sewn garments were used by the soldiers. This garment consists of sleeved tunic with crossed straps on the chest to carry the quiver and a lather belt to carry the sword. *Warrior God from Bharhut* (Plate 2.7) represents the costume of warrior with a full sleeved tunic. Sungas, Shakas and Kushans dominated the northern India, the southern and central part of India was controlled by the Satavahana. Under the patronage of Sathavahana ruler a large number of massive stupas were made. The most notable stupa was the Nagarjunkanda and Jaggayyapeta. The style of drape of the *antariya* and *uttariya* worn by the figures carved

around the stupa were completely different. For example, the marble relief of Chakravartin, *the Universal King* from the stupa of Jaggayapeta, (Plate 2.8) depicts that the king wears a long *antariya* draped around his upper thighs. It is finely pleated along with *kayabandh.* He wears an abundance of jewellery and a turban (Kumar: 2006). The production of cloth was flourished in Andhra period. Cotton, indigo and other dying plant were grown in its fertile land. *Donor Couple* (Plate 2.9) from Andhra period depicts the idealized lovers with full of sensuality. The man wears an *antariya* wrapped around his waist and a striking turban on his head. The woman`s *antariya* covers her lower body and held in place around her hip with girdle made out of pearls and beads. Stone panel from Bharhut, dating back to the Sunga period, depicts two men wearing garments made of leaves (Plate 2.10).

An amalgamation of indigenous and Greco Roman garments were taken place in Kushana period. It can be mentioned here that there is two completely distinct styles in Kushan art. One is Gandhara and other is the Mathura style. The Gandhara School of art is influenced by the Greeks and Romans, while the Mathura school of art is direct continuation of the native Indian schools of Bharhut and Sanchi. The influence of Greco Roman style was noticed in the various sculptures of this period. Because the northern part of the Kushan Empire, that is the Gandhara reign was built by the craftsmen from eastern Rome, who were employed by the patron of Buddhism. These craftsmen brought with them the Greco Roman style which is noticed through the representation of drapery of the sculpture. Most of the Buddhist sculpture depicted in classical Greek and

Roman garments like *chiton*, remation, stola, and tunic. (Plate 2.11) depicts the Buddha in a chequered cloth. The second style in Kushan art was arose in Mathura, the southern capital of the empire. This style was a continuation of the native Indian schools of Bharhut and Sanchi. The ordinary dress of the people consisted as usual of an *antariya,* an *uttariy*a, and *kayabandh* with a turban for men. With the passage of time as the Kushana dynasty was extended the fashion of wearing sewn garments of Central Asiatic patterns seems to be appear. The most magnificent contribution of Kushana dynasty in the field of costume history was the development of cut and sewn garments. The sewn garments were rarely visible in the sculpture of the previous period are more commonly found in this period. The historical source reveals the fact that before the Kushan, the Bactrian Greeks ruled over Gandhara, Taxila, and Kabul Valley (Banarjee: 1956). Later on Sakas, Scythians and Parthians intermingled and lived together for almost three centuries, as a result of this foreign influence, style of clothing changed in north India. For example, *The Statue of Kanishka* (Plate 2.12) from Mathura, which depicts the *Kanishka,* wears a calf-length, heavily quilted tunic with a *chogha* on top. Both are edged with decorative braiding. His boots are strapped and held in place with an ornamented clasp and he wears a pair of trouser tucked into them (Kumar: 2006). Another example from Kushana period was *The Sculpture of a Chashtana* (Kushan governor) has been shown in typical Kushan style clothes .These consist of a long padded coat/tunic, loose or fitting trousers, riding boots and pointed caps (Plate 2.13). In the Gandhara school women have been shown in a *sari* type attire consisting mainly of

the *Kamarband* and *chaddar/dupatta*. The Mathura school is typified by the *sari*/skirt and the *kamarband* with or without the *dupatta*.

The sculpture of Amaravati, Nagarjunkonda depicts the common man wearing a *dhoti/ loincloth, kamarband* and turban. The *chaddar* or *dupatta* was not very common. Royalty and noblemen usually wore tunics. Sometimes attendants, army personnel and musicians also wore tunics with tight fitting full sleeves (Pathak: 2008). A stone panel from Nagarjunkonda depicts a guard on either side. One of them is dressed in the indigenous *dhoti*, while the other one wears the foreigner`s attire, tunic, trousers and a cap in the manner of a Scythian solider (Plate 2.14).

Now this foreign influence in costume continued in Gupta period also. With the Kushan, the stitched garments had gained in status. But it is now become a symbol of royalty. The Gupta kings realized the value of adopting a dress that were traditionally identified with royalty. This is noticed in the representation of Gupta coins. The full Kushana dress with coat, trousers, and boot etc were present in Gupta coin. This coin depicts *Chandra Gupta I* with his queen *Kumaradevi*, *Samudra Gupta playing the veena, Chandra Gupta II slaying a lion.* Gold coins from Samudragupta`s reign depict him wearing a tunic, trousers and a cap. The Gupta rulers have been shown in calf length tunics and loose trousers. Although the indigenous garments like *antariya*, *uttariya, and kayabandh* were still used in various informal occasions. But some of the coins reveal the fact that queens wearing tunic, which indicates that the stitched garments were used by the royal ladies. The short and long *antariya* was worn with *kachcha* style. But this *kachcha* style was not popular among the women

of Gupta period. It was replaced by the more feminine *lehnga* (Alkazi: 1983). This *kachcha* style is seen in the women of Maharashtra and south India. The Guptas were Hindus but they patronage and support the other from of religion like Buddhism and Jainism. The *Standing Buddha* from Mathura depicts the *uttariya* with multiple folds, made of very fine fabric and pleaded in frontal fashion (Plate 2.15). This period is also known for the transparent and lighter texture or materials. The evidence of clothing style of Gupta period is also found from the painting of Ajanta. Paintings from *Mahajanaka jataka* which depicts a dancing figure dressed in a tight fitting tunic, the back is cut high and breast are covered. The sleeves are made of a dotted fabric. The dancer wears a profusion of jewellery, hair is styled in a large bun and decorated with garlands and pearls (Plate 2.16). (Kumar: 2006). In cave no 6 of Ajanta there is the painting of a monk wearing a short *dhoti*. A *kamarband* is wrapped around the upper portion and taken over the left shoulder. Besides these draped costumes, stitched garments were also worn during this period. A stone panel from Deogarh depicts *Devaki, Krishna`s Mother,* wearing a long tunic and flared *paijama* (Plate 2.17).

Table 2.2

Changing trends of costume in Indian art.

Period	**Dress Female**	**Dress Male**	**Analysis**
Indus valley		Shawl	The female figurine found from Indus Valley was nude. For example the figure of mother goddess as well as the figure of *Dancing Girl*. Whereas a shawl type garment was found from the figure of *Beard Priest*.
Mauryan Period	*Antariya* *Uttariya* *Kayabandh*	*Antariya* *Uttariya* *Kayabandh*	Men and women Continued to wear three pieces of unstitched garments. The women tied the *antariya* in a variety of style.
Sata-Vahana period 100.B.C-250.AD	*Antariya* *Uttariya* *Kayabandh* Tunic	*Antariya* *Uttariya* *Kayabandh* Thick jeweled role with hanging tassels	The uses of *dhoti* were popular among the people of Satavahans. The usually reached down the knees. It was tied with a *kamarbandh*. Women wore types of lower garment. One is a scarf and the other is a loin cloth which reaches down the knee.
Kushan Period 130.B.C-185A.D	Sleeved tunic Shawl Tunic *Dupatta* with pleated skirt *Sari* and *Chaddar*	*Antariya* *Uttariya* Turban Trousers Cap High boots *Kamarbandh*	Along with the indigenous garment, the stitched garments were popular during the reign of Kushana.

Gupta Period 4th century to middle of 8th century AD	*Antariya* *Uttariya* *Ghagri* *Chola*	Coat Trousers Boots Brocaded Tunic Turban	The stitched garment gained a royal status in Gupta period. However they continued to wear indigenous garment. But the cut and sewn garment were popular both the men and women of Gupta Period.

2.5 Various Types of Costume in Indian art:

With the passage of time there was a representation of costume in Indian art. Both the indigenous as well as the stitched garments were found through the various period of Indian art. Some examples of them are mentioned below as well as their wearing style.

2.5.1 Lower Garment:

Lower Garment *or Antariya* is a type of unstitched garment which was used by the people of earlier time. The *kachch*a style is closely associated with lower garment *or antariya*. This *kachcha* style indicates the wearing of *antariya* between the legs forming a trouser like garment. There are various styles which were prevailed regarding the use of lower garment. For example, elephant trunk or *hattisondaka* style, where the *antariya* was tied round the waist and the shorter edge taken between the legs and tucked in back of the waist and longer edge then pleated and tucked in at the front. Another development was noticed in *antariya* garment was four pointed *chaturkarnika*, where the corner of the *antariya* were pleaded into two fish tails and tucked into front. The other style of wearing *antariya* or lower garment is fan-shaped style, the plam leaf and *satavallika* style

which means a number of folds. The *kachcha* style was visible in sculpture of Mauryan period. In which the end of the cloth is passed through the legs and tucked in the back (Fig 2.1). Another figure from Mauryan period (Fig 2.2) wraps the garment round the waist lower down the navel and skillfully draws up its two frontal ends to produce delightful folds. But in Sunga period the lower garment has divided into two types one is *sakaccha* and other is *vikaccha*. *Sakaccha* is formed by a long piece of cloth wound round the waist and knotted or tucked in at the navel. One end is taken back in between the legs and tucked in at the back while the other end is pleated which dangler at front. This form of garment is commonly known as *dhoti* in modern times. There are various types of wearing of the *antariya*. The first variety includes those garments which rich little below the knees, an extremely ornamented pleat which hangs between the legs (Fig 2.3 and Fig 2.4). The stone sculpture from Bharhut, Bodhgaya, Kausambi, etc. and terracottas from various place show that, person of above class were familiar with this *sakaccha* garment. (Fig 2.5) depicts the manner of wearing the lower garment shown in Gandhara sculpture. Other style of wearing the lower garment was closely wrapping the garment around legs (Fig 2.6). Another style of wearing the *antariya* was found from the sculpture of Sanchi stupa. It was a very usual style at Sanchi, one end of the garment had taken behind to tuck in, while the other end is taken inside the cord at the navel and twisted transversally to be hung *vikaccha* type. This type was popular in Ganga valley cities during the inside (Fig 2.7). Another style of wearing the lower garment is known as Sunga period. The first variety of the *vikaccha* is secured at the navel zone

and the lower end of which reaches the anklets just like the modern *lungi* found from the sculpture of Rajgir dated from Mauryan period (Fig 2.8). The other style of *antariya* depicts in (Fig 2.9) where the remaining part of the garment is arranged in *satavallika* manner with number of fluted folds around the waist with the help of *katisutra*. (Fig 2.10) depicts the cloth is parted below the girdle with horizontal folds and the uninterrupted winding of the cloth can be seen in a few clear representation. (Fig 2.11) depicts a hip girdle is worn above this garment tightly holding the neatly arranged folds and the surplus end has fall on the left abdomen and thigh. (Fig 2.12) depicts a neatly arranged folds around the legs up to anklets. (Fig 2.13) shows such a garment tightly swathed without any pleats at the front while, at the back with series of folds. (Fig 2.14) depicts such garment with ornamental folds at the front and back with an additional bunch of pleats suspended over the left hip. (Fig 2.15) where there was a representation of hip girdle worn above the garment (Hedge: 2002). The costume during the reign of Gandhara (Fig 2.16) depicts the *antariya* worn in *lehnga* style. It is simply wrapped around and tucked in at left. Another figure depicts the *antariya* in *lehnga* style and held up in the left hand when walking (Fig 2.17).The other category of *antariya* from Kushan period wore like *sari* and tied in front, while one end is passed between the legs pleated and tucked in at back, the other end is partly pleated and tucked in at front, then wound around and worn over the left shoulder (Fig 2.18). The major characteristic of the treatment of garment during the period of Gupta was the replacement of heavy fold of garment with transparent effect. (Fig 2.19) depicts the *antariya* with multiple folds.

2.5.2 Upper Garment:

Covering the upper part of the body with a scarf, sometimes pleated length wise was the early Indian upper garment. *Uttariya*, *Uttara-sataka* etc are commonly used for the term upper garment. The *uttariya* was one of the two essential garments that were used by both men and women. The sculpture from Mauryan period (Plate 2.18) depicts the upper garment consists of a gathered band of cloth or scarf tied round the lower part of the chest with a loop hanging on the left side. The *uttariya* was used in various styles for example one end of the *uttariy*a is sweeping around the torso across chest and right armpit and then to be taken again over the left shoulder past the backside. After wearing both the ends of the scarf dangle at the front and back side of the left shoulder. Another style was found from the Sunga period, knotting or twisting the *uttariya* over the left shoulder so as to hang both the ends at the back (Fig 2.20 and Fig 2.21). Taking the front end inside the former warp over the breast, sometimes up to the right waist so as to leave the long end hanging on the right side while the other end hanging at the back of the left shoulder (Fig 2.22). Most of the time the scarf is shown spread over the torso in its full breadth, leaving the right shoulders bare (Fig 2.23). The scarf or *uttariya* was worn over the left and right shoulders with the ends falling at back and middle sweeping over the breasts in a curved fashion (Fig 2.24) (Hegde:2002). (Fig 2.25) depicts the Kushana period where the *uttariya* worn across back and over both shoulder, the left end is loosely tucked in at waist.

2.5.3 Waist Bands:

This type of garment was usually used along with the lower garment. It was termed as *Kayabandana* in *Pali* literature. It seems that a long piece of cloth, neatly pressed and formed into a folded band was generally used as *kayabandhan*. It was used above the navel zone of the lower garment with a bow shaped knot. This was the main support of the lower garment. In various cases different kind of knot makes the surplus parts full at the middle like a bunch (Fig 2.26). In some cases it was noticed that the ends tucked in or knotted at the sides with dangling ends (Fig 2.27 and Fig 2.28). Most of time the waist band consists of many strands, it seems to be a twisted rope like band formed of two or three pieces of cloths. The ends of the bands were decorated with long fringes (Fig 2.29). The ends of waist bands were decorated in various ways. The end was knotted like a casket (Fig 2.30). The waist bands were popular along with the *sakaccha* garment (Hedge: 2002). Waist band of many strands can also be seen (Fig 2.31).

2.5.4 Stitched garment:

The evidence of sewn garment were found from the Indus Civilization, the use of stitched garments by the Indus people, a steatite seal from Mohenjodaro illustrates seven female figurines wearing long skirts/tunic like garments (Kenoyer:1998). The stitched garments were popular in post Vedic period also. It was called as *atka* which was a hip or calf length garment like a *kurta* or tunic. The sewn garments were used as a military dress by the Mauryan. This consisted of a sleeved tunic, with cross straps

across the chest to carry the quiver and a leather belt with sword. The stitched garments were there in Sunga period. (Plate 2.7) depicts the Warrior God with a Tunic. A stitched shirt like foreign garment called the *kancuki* was frequently used by the attendants, grooms, guards during the Satavahana period. The word *kancuki* was actually the designation of the chief guardian of the harem.

He is usually described in Sanskrit literature as being an old man, silver haired or turban. The major development of stitched garment was noticed in the *Kushan* period, long sleeved tunic with a slit for the neck opening, simple or elaborately decorated were noticed during this time. The close fitting knee length tunic was sometimes made of leather (Alkazi: 1983). Besides this, a type of coat like garments was used which was known as *chugha*. **(**Fig 2.32) depicts a coat like garment decorated with a border down the chest and hemline and two slits to facilitate movement. (Fig 2.33) depicts another type of tunic which was found from the Gandhara reign. (Fig 2.34) depicts a fork length and fitting over bust but fluted at hem with long narrow sleeves and round neck, opening probably at back. Another type of tunic was found from the *Kushan* period. Which is calf length along with a *chuhga* on top (Fig 2.35). Other type of tight fitting tunic was found from the dancing figure of Ajanta painting. The back is cut high and the breasts are covered. The front panel narrows at the waist leaving most of the midriff bare and loose over the *antariya* (Fig 2.36).

2.6 Conclusion:

In conclusion it can be said that costumes are used not only to cover the body but also to embellish it, they also constitute a significant non verbal medium of communication. It plays a vital role for the cultural identity of a person. They help to understand the fashion trends of particular society. India was known for unity among diversity. The multi cultural diversity plays a significant role to develop the costume of India in a grater way. This land was invaded by the Greeks, Sakas, Scythians, Kushans, Huns, the Sultanate, and Mughal as a result there was a strong cultural amalgamation had taken place in India. Fairs, festivals, and different religious ceremonies inspired the weavers to create special religious costumes and textiles in India. The indigenous people were not aware of the art of stitching. It was the foreigners who thought the art of stitching to Indians.

Indians had a long history of wearing loose cloths in a form of drape. The history of costume in Indian art leads to the days of early civilization. The journey began with IndusValley.This civilization was the contemporaneous with Chinese, Egyptian and Mesopotamian Civilization. The men and women used two types of garment, which consists of lower garment as well as the upper garment. The lower garment looked like a *dhoti* and the upper garment, resembling a shawl, although a few evidence provides the uses of stitched garment by the Indus people. Due to the trade relation with Mesopotamia and Egypt, probably the Indus people had developed a taste of stitched garment.

The evidence of linen, wool, cotton and animal skin was found from the Vedic people. This period gave an idea about the uses of costume by both men and women. The garment for men was consists of lower garment, upper garment, shoulder cloth and turban. The garment of women was consists of underskirt, and upper garment. Besides this there was a reference of stitched garment. Pleated skirt was used by the dancer. This pleated skirt had embroidery with gold.

The evidence found from the literature of Mauryan period like the Megasthenes and Kautilya`s *Arthashastra* provides the information about the garment used by the people of Mauryan and Sunga period. It appears that both men and women wore three pieces of garment like lower garment, upper garment, and waist band. The women wore the lower garment in various stylistic ways. The sewn garment was also popular by the Persian soldiers. This costume include a sleeved tunic, with a cross straps on the chest to carry the quiver and a lather belt to carry the sword.

The Satavahana period was a peaceful one and there was a tremendous development of trade and commerce. The indigenous people were influenced by the Romans. Although the earlier garment like lower garment, upper garment, waistband, and turban continued in this phase. But the attendants' hunter and military people wore the stitched shirt like garment.

The history of costume reached its glory during the period of Kushana. This period witnessed the amalgamation of two different school that was, the Bactarian Greeks who ruled the Gandhara, Textile and Kabul and the

Sakas and Parthians who ruled the Mathura. The Gandhara School of art is influenced by the Greeks and Romans while the influence of Bharhut and Sanchi was found in Mathura school. The Kushana sculpture illustrates two styles of soldiers' costume. The indigenous group wore the loincloth, waistband, and scarf/turban and the foreign group wore the helmet, armor, and a shirt type of garment. This period is marked by the representation of drapes and stitched garments for the women. In Gandhara School women have been shown in a *sari* type garment along with waistband and *chaddar,* whereas the Mathura school is typified by the *sari*/ skirt and waistband with or without *dupatta*. Gandhara sculpture also depicts ascetics, wearing half *dhotis* up to their knees while their upper portion was bare. Some of them wore upper garment of cloth taken under the right armpit and tied over the left shoulder.

The stitched garment had gained a royal patronage in Gupta period. It was clear from the coins of this period, that the Gupta rulers wore stitched garments. Gold coins from the Samudragupta`s reign depicts him wearing a tunic, trousers and a cap. The Gupta rulers have been shown in calf length tunics and loose trousers. Apart from stitched garments the indigenous costumes were equally popular. By this period a change in the base material was noticeable. In spite of the earlier heavy and padded tunic, people now started using lighter material. Transparent and lighter textures were found from the representation of various stone sculptures.

These multi cultural and ethnical influences have collectively and significantly shaped the Indian costumes as well. This study of costume in Indian art will provide a deep insight for the researcher. It is clear from the

study that as like as the ancient Indian art the evolution of costume had gone through various phases and become a symbol of artistic endeavor. Although there is an amalgamation of indigenous as well as foreign influence is noticed, but this cultural interconnection bring a new horizon in the arena of style and fashion in ancient Indian.

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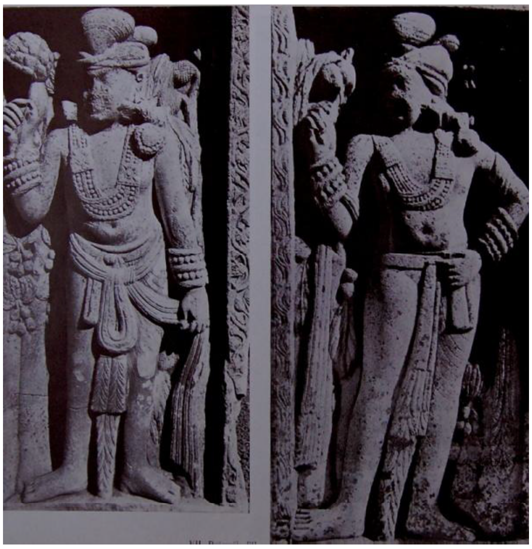


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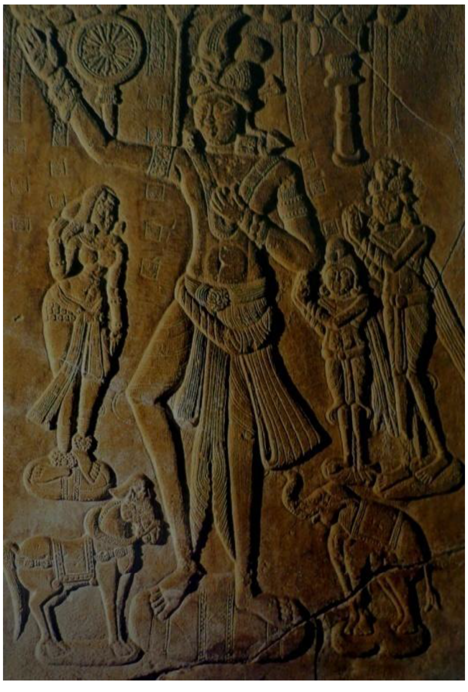


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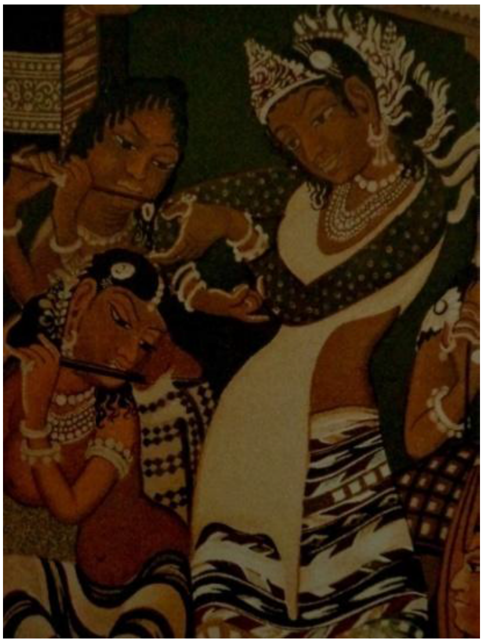


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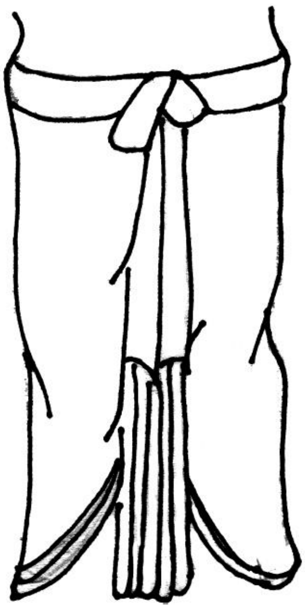


Fig 2.1 The figure of *antariya* from Mauryan period

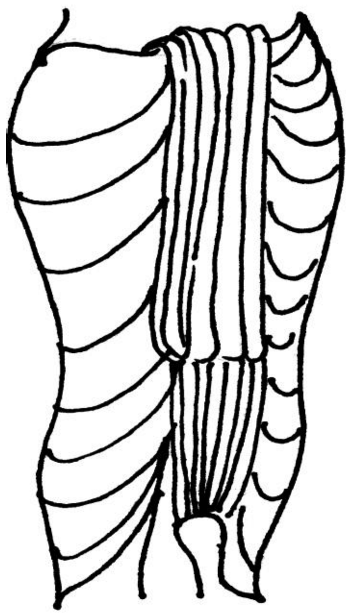


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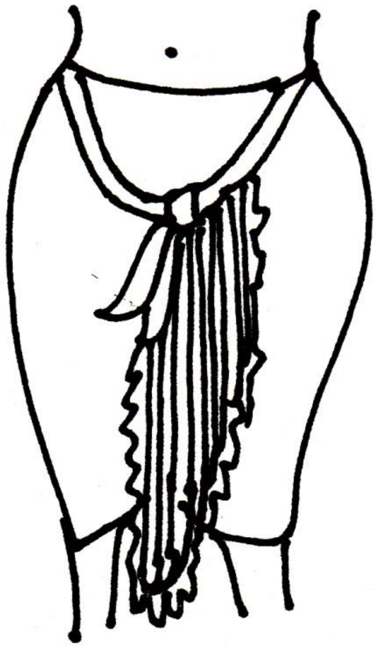


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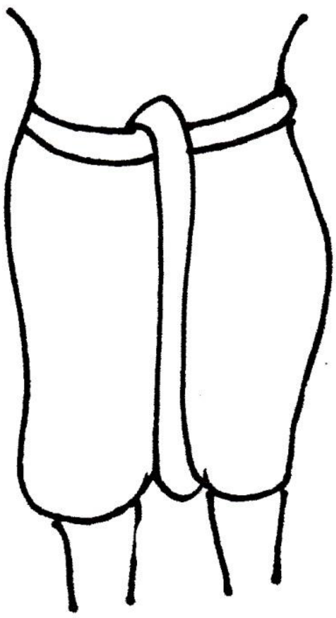


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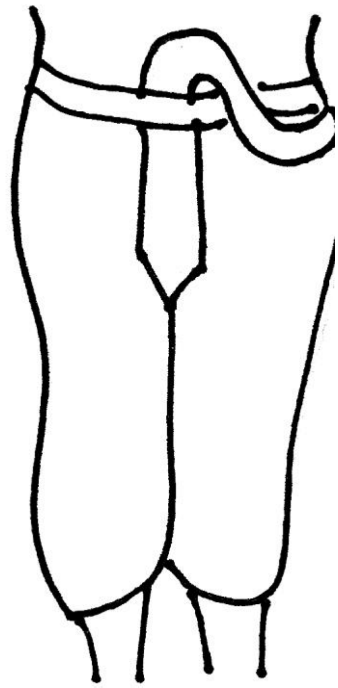


Fig 2.6 The figure of wearing *antariya* in Gandhara period

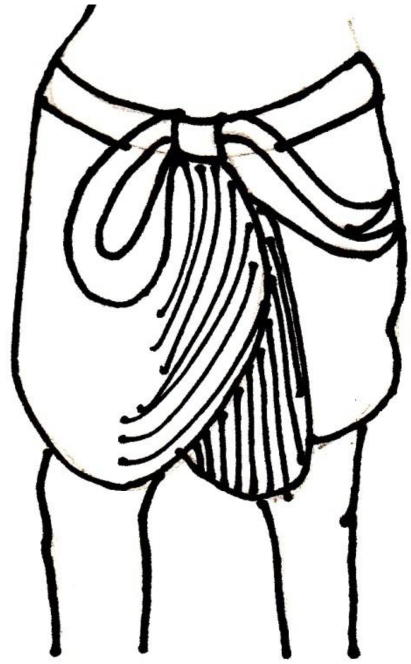


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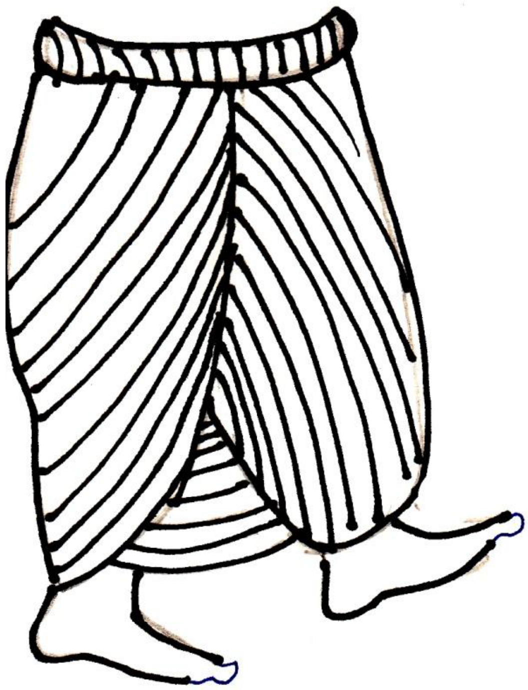


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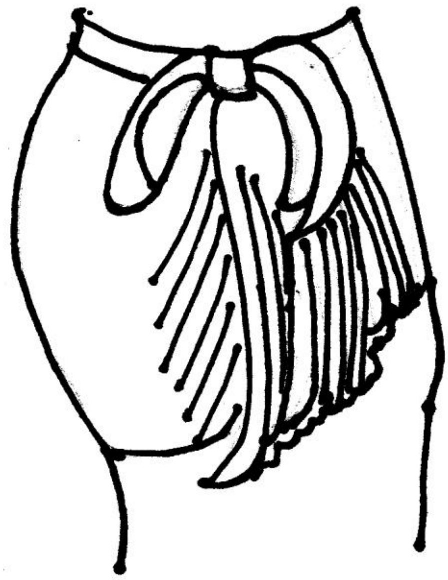


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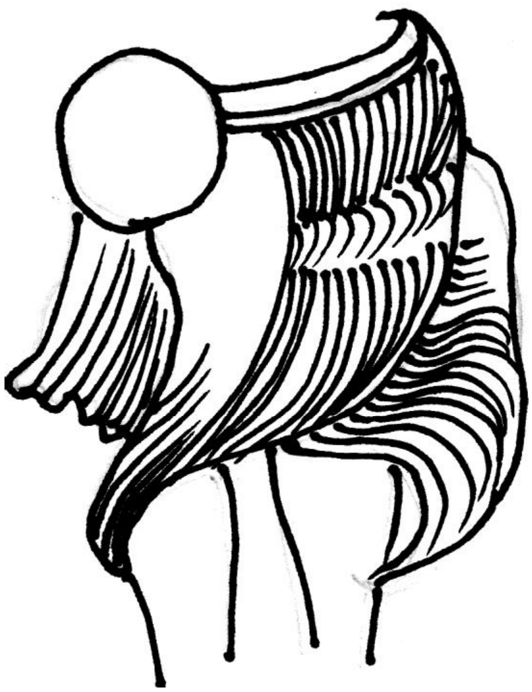


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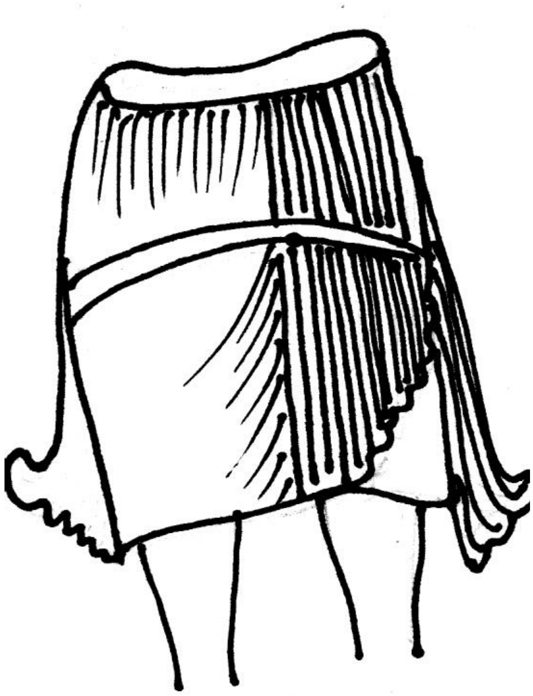


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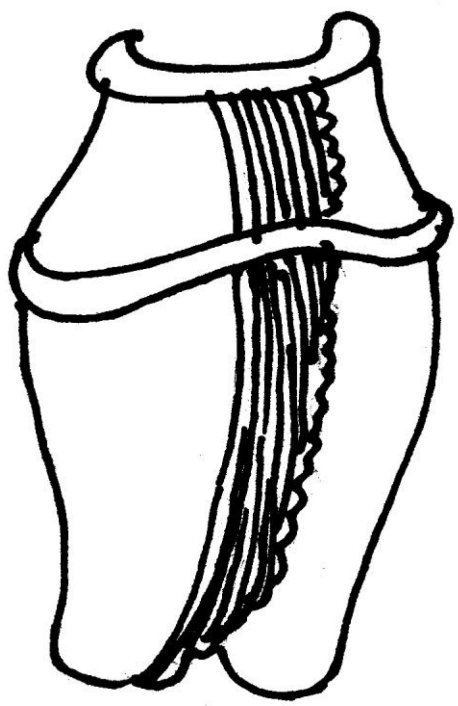


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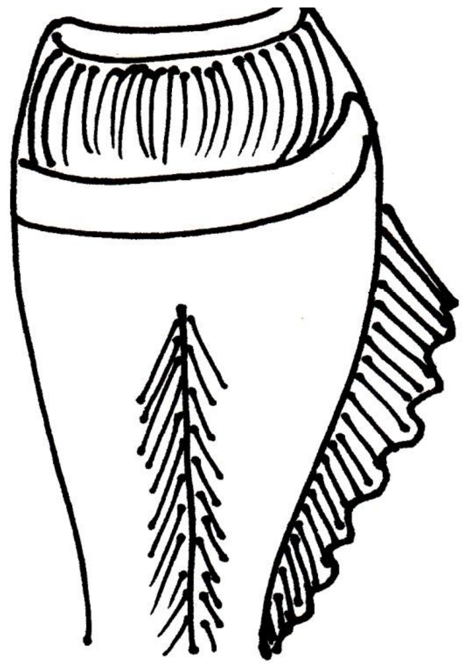


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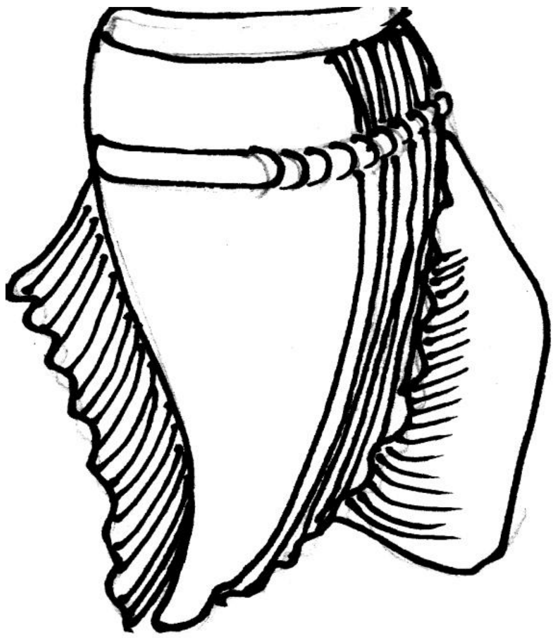


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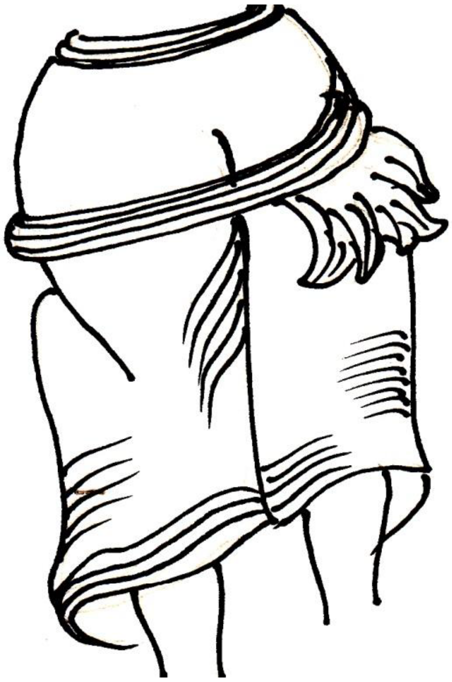


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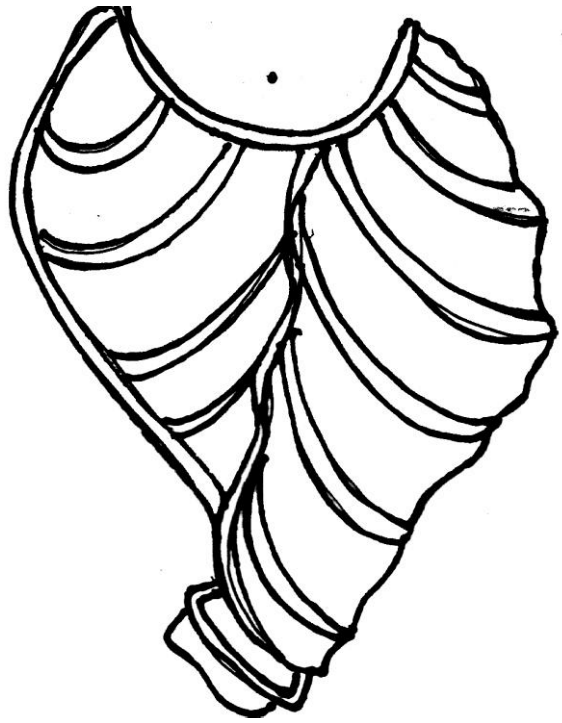


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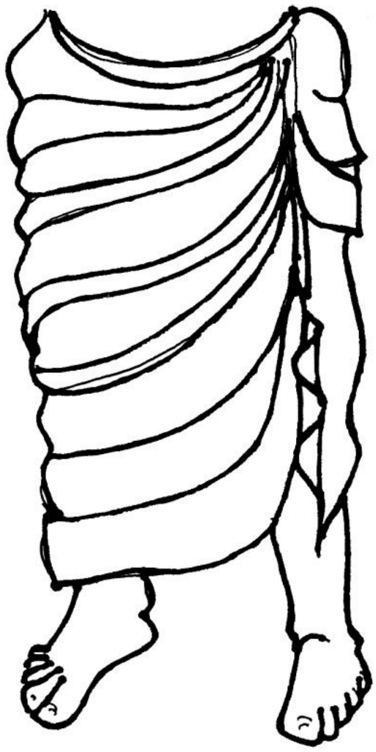


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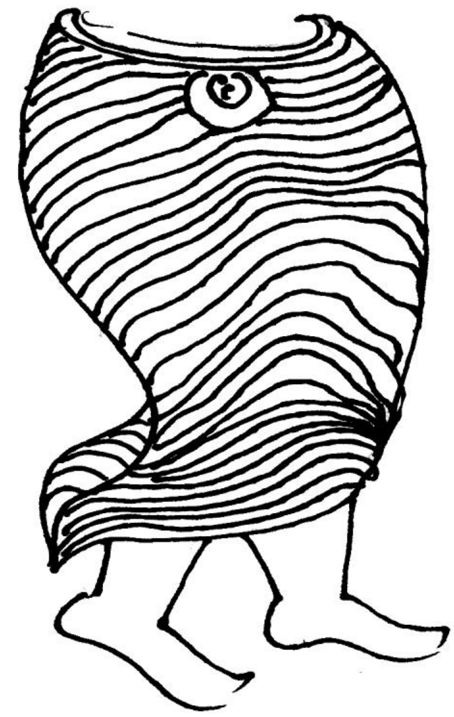


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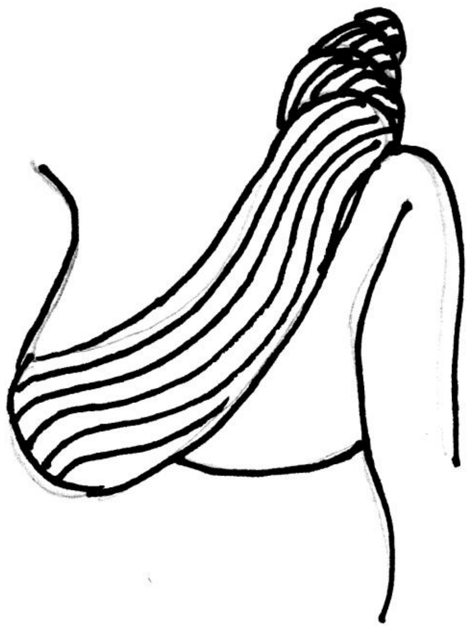


Fig 2.20 The figure of wearing *uttaria in* Sunga period

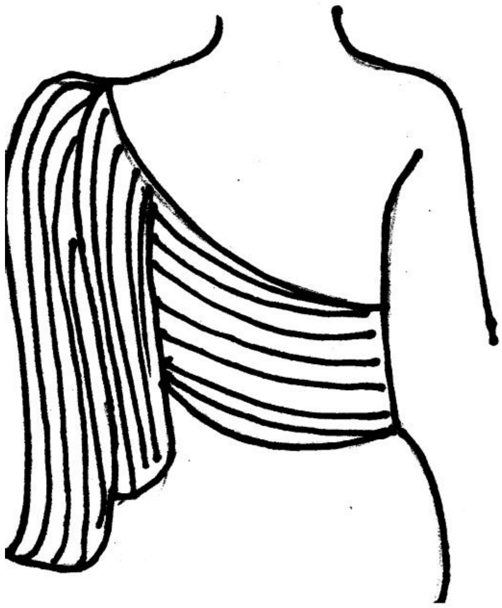


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Fig 2.22 The figure of wearing *uttaria in* Sunga period

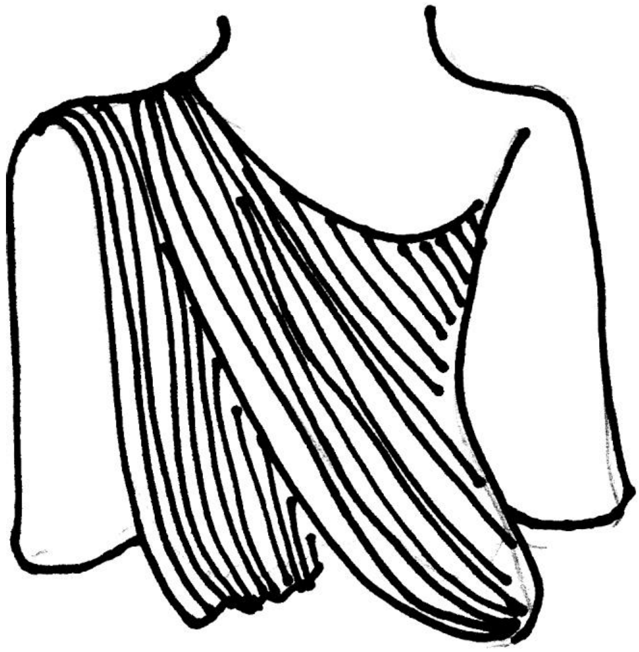


Fig 2.23 The figure of wearing *uttaria* in Sunga Period

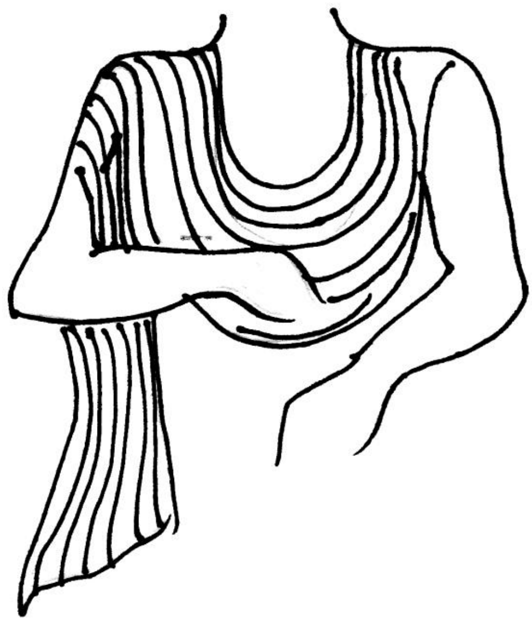


Fig 2.24 *The* figure of wearing *uttariya* in Sunga period

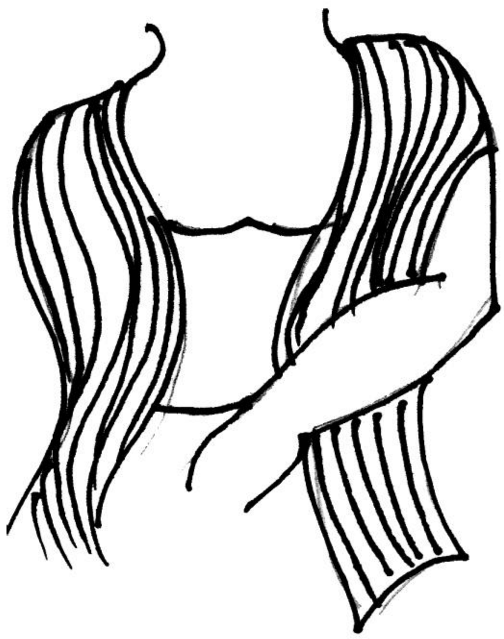


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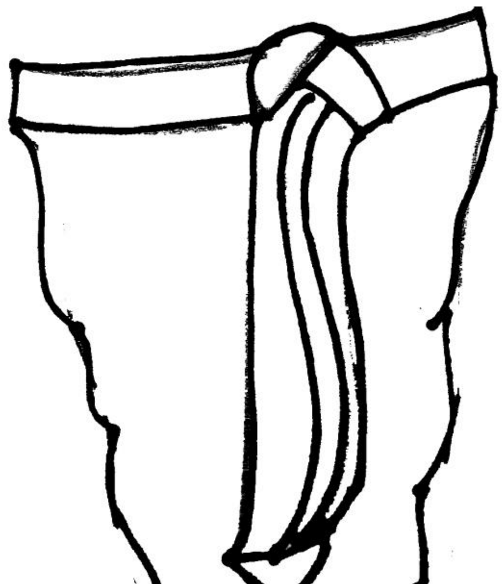


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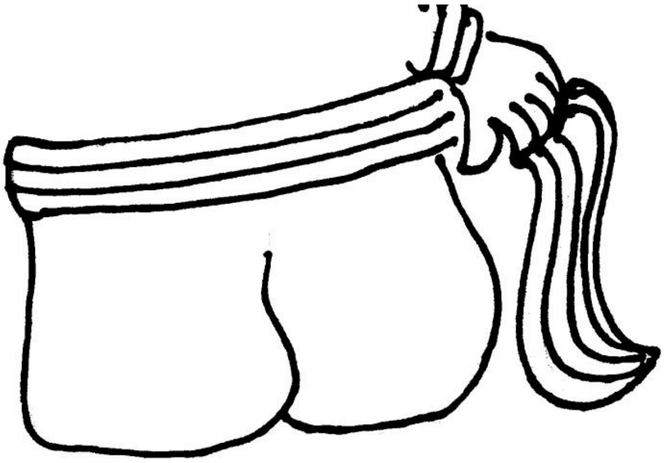


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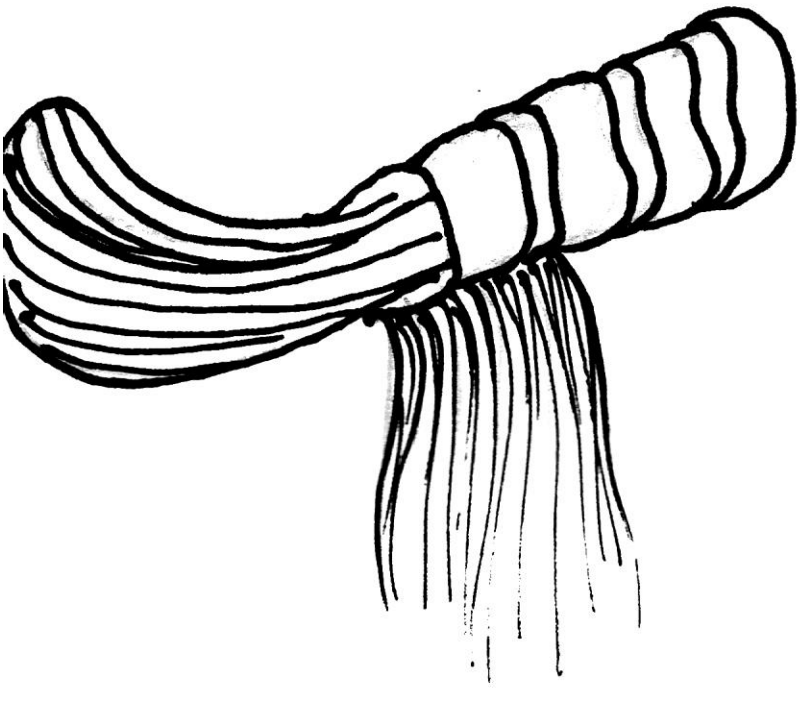


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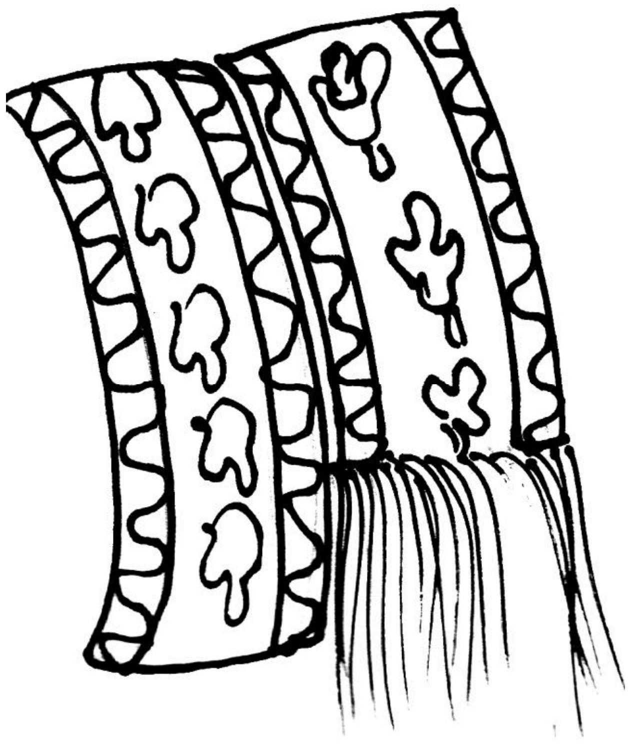


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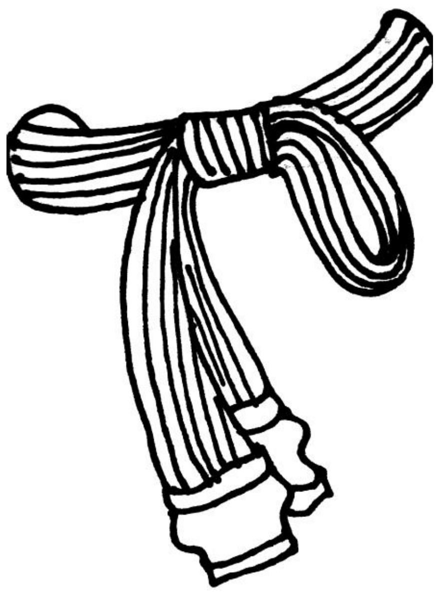


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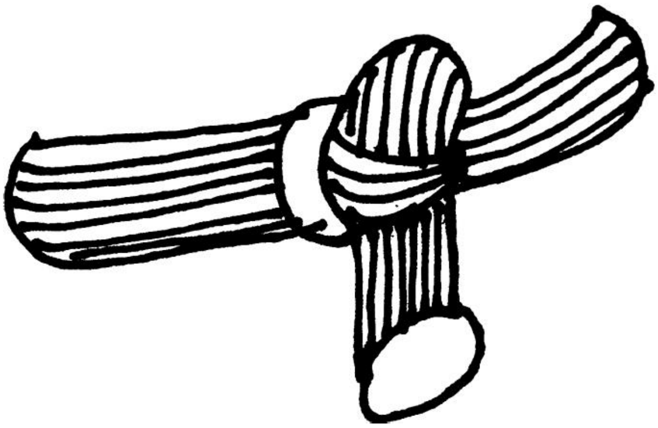


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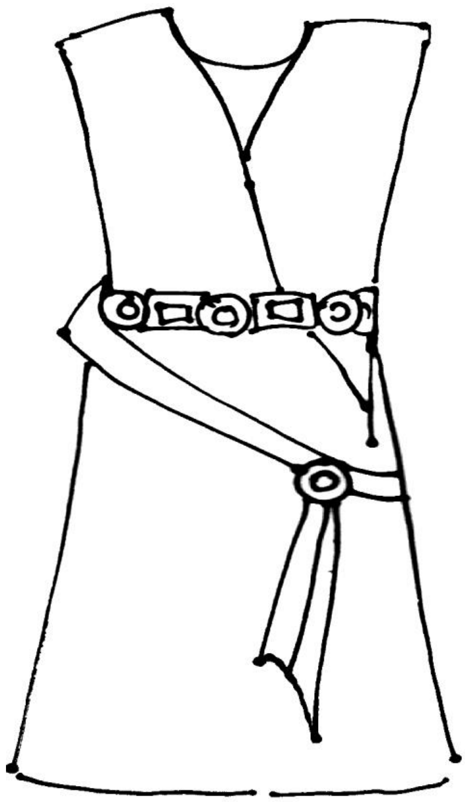


Fig 2.32 The stitched garments from Kushan period

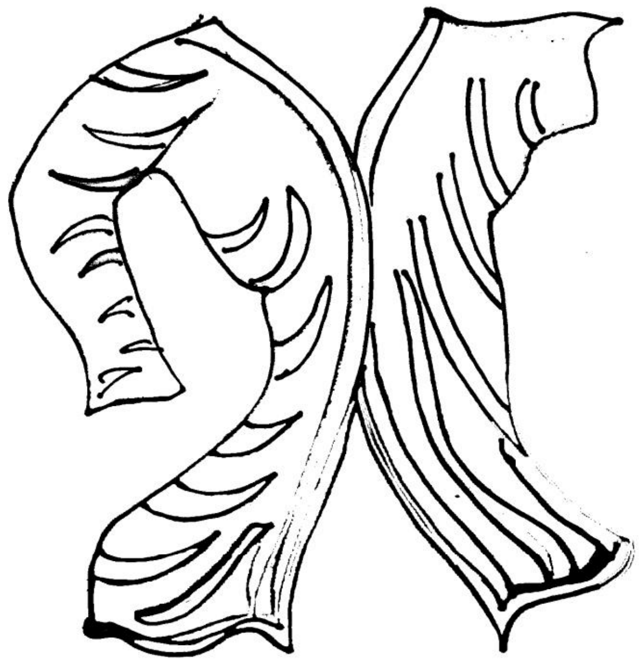


Fig 2.33 The stitched garment from Kushan period

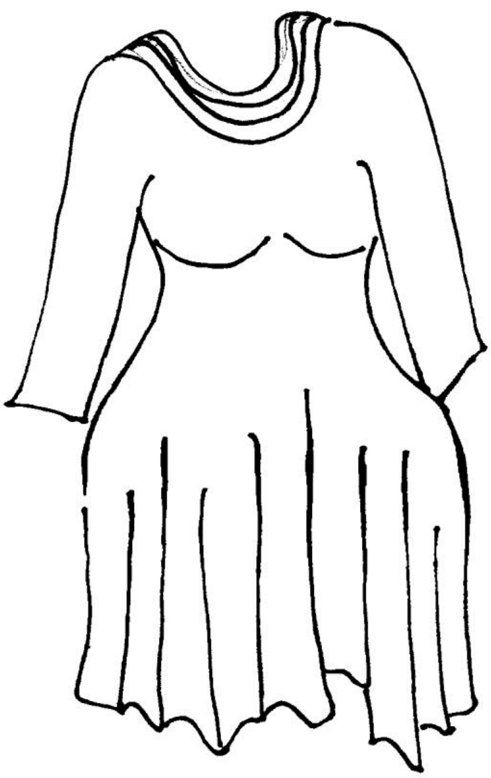


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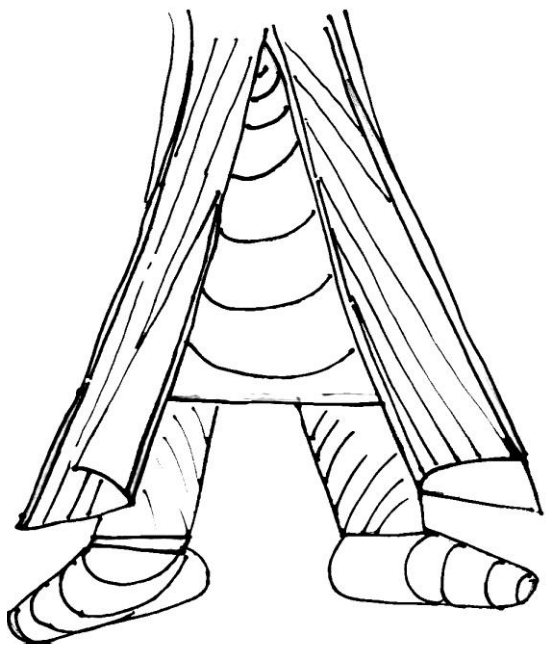


Fig 2.35 The stitched garment from Kushan period

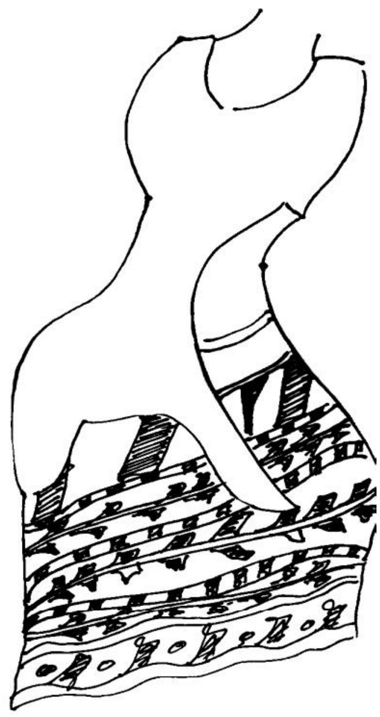


Fig 2.36 The stitched garment from Gupta period

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CHAPTER III

HISTORICAL ANALYSIS OF JEWELLERY IN INDIAN ART

3.1 Introduction:

Human mind had developed a deep sense of beautification from very early period. The fascination and the charm of jewels are deep rooted inside the core of his being. The love of jewels is not to demonstrate the power and status but also to express his emotion, love, desire, superstition, religions and devotion. The history of the evolution of jewellery was as similar as the history of the costume. The concept of beauty is very much associate with nature, with man and God. It has a spiritual aspect as well as. Adornment became necessary for the beautification of spirit, and the love of jewellery is a prime interest of all man from the ancient time. The subjectivity of the beautiful is not merely a fact but a low. The concept of beauty is not only present in Greek assert but also a relative aspect in Hindu art.

Jewellery becomes naturally an aid to beauty. Nature beautifies all its creations. In this concept, it is the male who used to be more attractive, among the creation of nature. For example, like birds and in the flowers it is the male which is more attractive. In the early time human beings were closely related to nature. Among the Red Indian it was the male who used to adorn themselves with ornaments, paints and fathers. Initially the copper and iron was used as a major source of adornment but later on gold and silver and gems came and paved a new way in the field of

adornment. According to Rig-Veda, the deity who is supposed to be the god of universe, *Agni* and *Rudra* is the possessor of seven treasures (Bhusan: 1964).

In symbolism, a special significance is attached to *'maniratna'* the mythical serpent stone. Primitive people used various materials to satisfy his desire for personal adornment. He used ornaments made off dried grass, seeds and fruits or pieces of bone and ivory and sometimes with beads and precious stones. Later on, he moved to carve in wood and in bronze. Then he imitated the twisted grass using gold and silver wire and made fruits and seeds with sheets of metal soldered together. His religious ideas and symbols of worship played a vital role for his imagination. Highly finished jewellery was found from the epic period of Ramayana and Mahabharata. There were lots of references like *Arjun* in disguise at the court of *Raja Virata* wore earrings in his ears and a woman's necklace and bracelets. One of the Gods presented him with a chain of gold and a diadem. *Rama* also wore a crown of pearls, earrings, a string of flowers and pearls round his neck. The two major epics the *Ramayana* and the *Mahabharata* gave the various references of ornaments. The description of *Sita`s* adornment during the time of her marriage was written in *Ramayana "Her ears and nose were resplendent with jewels, her wrists and arms were adorned with bracelets, her slender anklets were circled round with golden rings while little golden bells twinkled upon her toes as she walked with naked feet over the carpeted floor, king Janaka presented her with the head ornament that he himself had received from Kubera"* (Bhusan:1964). In the

Mahabharata also the evidence of jewellery was found frequently. *Yudhisthira* is reported to have lost a very beautiful pearl during the gambling match at *Hastinapur* (Bhushan: 1964). The history of ornament can be traced from very early times. The numerous examples of personal ornaments are noticed from the various discoveries of stone images, terracotta and coins. In the beginning they would have served the purpose of personal decoration as well as medium of exchange. With the passage of time the art of making jewellery developed and people started using ornaments of permanent and durable materials, such as beads and precious and semi precious stones (Sahay:1998).

3.2 Significance of jewellery in Indian art:

In India the earliest date of bone/clay ornaments has been reported from Mahadaha and Mehrgarh (Plate 3.1 and Plate 3.2). The necklace made of beads of bone, shell, terracotta and semiprecious stones were found from Mehargarh, a Neolithic site situated in Baluchistan region of Pakistan (Plate 3.3). The earliest evidence of cylindrical carnelian beads of Harappan style were reported from Kunal, Mehrgarh, Nausharo, Nagwada and other Harappan region of Asia. The early Harappan bead makers were the expert of the technique of sharpening and perforation of soft stones like steatite, turquoise, and lapis lazuli as well as the stone like agate, carnelian, jasper (Sharma:2007).

A large number of hollow and solid beads were found from during the excavation of Mohenjo-Daro, these beads were used for making various ornaments. Besides this a huge number of jewellery like earrings, rings,

bracelets and anklets in gold and silver were common for the people of Indus Valley. The sculpture belonging to the Mauryan period, depict many representative examples of the jewellery of those early times. Most of the feminine figures are shown wearing strings of bead necklaces and striking hip girdle comprising strands of beads held together with oval shaped plaque and decorative clasps. Three stranded head ornament worn by *Didarganj Yakshi* with a big jewel suspended on the fore head. This jewel might be the *maulimani* mentioned by Bharata. Rounded armlet designed with geometric pattern is also found from Mauryan period (Hegde: 2002). A stone sculpture from 2nd century BC depicts *Queens Maya`s Dream* (Plate 3.4) here the queen was depicted in a laying pose adorned with the jewellery like girdle, bracelets, anklets etc. She was surrounded by the attendants. This curving provides the idea about the jewellery of early Indian art.

The sculpture found from Bharhut describes that both men and women wear jewellery. The male figures did not wear any ornament on forehead, waist and anklets but the body displays ornaments of all conceivable sorts.

In Bhahrut sculptures the artists have shown *Yakshi, Yaskshini*, *Naga*, *Naginis* as human beings wearing earrings. Ear ornaments were used by both men and women. The ear ornaments used by the women name as cup-shaped, double spiral shaped, flower shaped, circular shaped. The ear rings found from the *Bodhygaya* are round shape. *Yakshi Chandra* (Plate 3.5) gave a vital idea about the representation of heavy and decorated jewellery like necklace, bangles and girdles.

The square face of these earrings is decorated with petals and the rest with parallel lines and pearls. The emphasis was given in the elaborate necklace and the decoration on the face. There seems to be a thin band of gold with pearls held on both sides by a plate of hair and passing over the cheeks. The elaborate mark on the forehead and the tattoo or perhaps *kohl* or *mehendi* applied to the cheeks. Neck ornaments were also found in various designs. Here it can be mentioned that the use of single string necklace were popular in early period. The single string pearl necklaces were known as *ekavali.* A large number of female figure found from *Bharhut* have strings of pendants in the shape of *triratna* of Buddha. Female figures of Sunga period are famous for jewellery like heavy headdress, decorated necklace, bangles and girdles. They like to pile their luxurious hair into buns of various kinds. They kept these in proper position using ornamental pins, jeweled nets, and bands, studded with pearls and other gems. Various terracotta female heads display gold flowers and rosettes, metal bands with embossed auspicious designs or other floral motifs.

Another category of ornaments which might have been of solid metal is known as *pindapatra*, which was exclusively a female head ornament. The most common decoration of the head as shown in terracotta's, is strings of pearls or other beads, tied to the coiffure or head gear exuberantly (Hegde:2002). Earring or *karnika* were of three types. A simple ring or circle called *kundal*, a circular disc earring known as *dehri* and earrings with a flower like shape known as *karn phul*. *Yakshi Lifting Up a Boy above Her Head* (Plate: 3.6) wearing discal earrings or with clear spiral.

The jewellery of the *Kushan* period is represented in the sculpture from Gandhara and Mathura. *Sankyamuni* Buddha in Gandhara is generally depicted without any ornament. Bodhisattva was found in adorned with elaborate jewellery. He is depicted with turban or headdress of pearls, including ear rings, matching arm bands and collar necklace and an amulet strap. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian sources. In relation to the previous Mauryan and Sunga period there was a tendency towards the grater refinement and simplicity in this period. The uses of gold, silver and *tamra* was continued during this period along with other *ratna* and jewels like cornelians, agates, coral, pearls, amethysts etc. Various types of necklace were found. The strung on thread or wire to be worn as short necklace called *kantha* or long ones worn between the breasts as known as *hara*. Stringing coins to be worn as necklace called *niska*. The earrings, *kundala* were of three types and most often of gold (Alkazi: 1983).

The *mekhala* or girdle was mainly of beads, besides this the *nupura* or anklet was worn by women only. The Mathura sculpture aimed at revealing the secrets of female beauty. The women depicting in the railing pillars at Mathura are sufficiently ornamented with anklets, girdles, necklace, bracelets, bangles, ear pendants, ear rings, finger rings and armlets in the traditional Indian style. The example can be given of charming sculpture of *Srilakshmi*, in the National Museum, New Delhi, wears a close fitting collar, necklace of pearls, armlets a multi stringed girdle. With the rise of Gupta dynasty there was a huge boom in the field of Indian art and craft. Chandragupta I was the founder of Gupta

dynasty. Who established the kingdom in Patliputra. After his death, his son Sumudragupta occupied the throne in 340 A.D. and further assented the empire.

During the Gupta period jeweler's art attained a status of artistic endeavor and elegance. The jewels and beads were used aesthetically in various ornaments. Besides the painting and sculpture, the plays of *Kalidasa* gave a clear picture of the ornaments. Gold or *hiranya* was used more. The ornaments for both men and women were prepared with a new delicacy of beaten work, filigree work, and twisted wire was skillfully combined with jewels, particularly pearls (Alkazi: 1983).

They like to pile their luxurious hair into buns of various kinds. They kept these in proper position using ornamental pins, jeweled nets, and bands, studded with pearls and other gems. The sculpture found from this period shows that the material used most often was gold and precious stones like corals, rubies, sapphires, agates and crystals. Pearls and beads of all kind were used. Certain ornaments were common for both sexes, like earrings, and necklace as well as armlets, bracelet and embroidered belts.

3.3 Changing Trend of Jewellery in Indian Art:

Personal adornment by man is the outcome of his love for beauty. It is evident from the term *alankara* itself, the use of which constitutes one of the arts applied in body beautification. It has always been deemed auspicious to wear ornaments and jewellery on every occasion and festival, both religious and secular. Indian ornamental art has always

excelled in design and attractive quality compared to that of other countries. The symbols and designs of Indian ornaments have a religious bearing. This religious significance played an important part in the art of Indian ornaments. This love of ornaments is quite evident in the various sculptures found from the various phase of Indian art (Srivastava1983). It was during the rule of the Mauryan that India for the first time brought under one political power. It developed a political stability of the country as well as the economic growth and the all round development and prosperity of the country. The information found from the writings of Megasthenes and Nearchus, the Greek travelers to Mauryan India, provides the vital idea about the use of jewellery wore by the Indians during those times. They love to wear ornament made of silver, gold, pearls, lapis and other precious stones. The art of making jewellery had reached the heights of perfection during the Mauryan period. Kautilya`s *Arthasastra*, a treatise on statecraft composed during the rule of Chandragupta Maurya, the founder ruler of the dynasty, provides a graphic description of the art of jewellery making of that period. Pearl jewellery seems to have been very popular in this period. They were strung together in cotton or metal and worn as necklaces, bracelets, wristlets, girdles and anklets. The names of the necklaces were given according to the number of pearls strung onto them. For example one thousand and eight pearl strings made the *indracchanda* necklace and one comprising half that number was known as *vijyacchanda*. Necklace composed of sixty four pearl strings were called the *ardha hara*, those with fifty four pearl strings were the *rasamikalpa* and so on. Here the

reference can be drawn from the *Mother Goddess* now in the Mathura museum (Plate 3.7) depicts the five stringed girdles along with pearl ornaments. Single string pearl necklace, *ekabali* was noticed, along with a double string pearl necklace. The traditions of Mauryan jewellery must have continued on to the Sunga period. The Buddhist monuments at Bharhut (Madhya Pradesh), Sanchi (Madhya Pradesh), Bodhgaya (Bihar), Amravati (Andhra Pradesh), are attributed to the Sunga and Satavahana phase of Indian History. It provides an interesting aside on Indian jewellery. A large number of ornaments were used on the head, ears, neck, arms, waist and feet. For example, (Plate 3.8) *The Fertility Goddess* pictured here is depicted in a classic *Yakshi* pose. She is grasping the bough of a blossoming tree with her hand, while her left heel is pressed against the base of the tree trunk in a pose symbolic of the familiar Indian belief that the touch of a beautiful woman`s foot will bring a tree into flower. Another *Shalabhanjika* figure was found from the Bharhut railing pillar various animal motif. *Yakshi Talking to Parrot* (Plate 3.9) depicts the full formed feminine beauty adorned with necklace, earning, and bangles. The jewellery found at the Taxila is Greco Roman or influenced by Scythian or Persian sources. *Maitreya Buddha from Gandhara* (Plate 3.10) depicted the Buddha with exclusively decorated with jewellery and drapery. At Mathura and Gandhara it is closer to the purely indigenous jewellery of the earlier periods. Various types of necklace were found from the Kushan period. For example, strung of thread or wire was worn as short necklaces called *kantha*, or long ones worn between the breasts and known as hara. Stringing coins to be worn

as necklaces called *niska* (Alkazi: 1983). *Lady with Sword Standing under a Tree* (Plate 3.11) depicts a lady adorned with bangles, armlets, earrings, necklace and girdle. Another painting (Plate 3.12) from Kushan dynasty provides a vital idea about the Kushana jewellery. It is the scene of the famous courtesan, Vasantasena`s house, depicting the representation of jewellery. The head ornament is adorned with strings of pearls. The necklace is studded with precious stones, the girdle has a floral pendant and the bangles are probably made of ivory (Pathak: 2008). The male figures exhibit ear rings, bracelets and necklaces. The art of gems and jewellery reached its climax during the Gupta age. Many of the earlier ornaments were modified and fresh forms were introduced to suit the new taste and social tradition. The major characteristic of Gupta jewellery was the use of precious stone with splendid shades on the glittering surface of the gold. (Plate 3.13) depicts a life size figure of *Ganga Standing on a Crocodile*. She is shown wearing head ornaments, a single stringed necklace, bangles, bracelets, a girdle with a flower shaped pendant and anklets with bells.

Head decoration was another aspect of fashion and attire prevailed in early Indian art. Top knot was very popular among the male person of the society. The turban was normally covered the hair, and arrange at the centre with the help of *maulimoni* to hold the folds of the turban. A simpler line of twisted rolls of the fabric or bands were tied on the forehead. The Scythian pointed cap was frequently used as like as the crown or *mukuta*. The turban was used by the common men, royal dignitaries like ministers, high officials, civil officials etc., as a distinctive

symbol of their ranks. Most of the time the ministers were Brahmins who remove all their hair from the head and keep only the ritual top knot. Some of the time the men like to keep their hair in shoulder length. A head bend is used to hold it in place (Alkazi:1983).

3.4 Various Types of Jewelleries in Indian art:

A large number of jewelleries were found from the various phase of Indian art. With the passage of time the designs, motifs, and material used for jewellery making has changed. Here is the some example of jewellery which was used during the various phase of early Indian art.

3.4.1 Head Ornaments:

Several cone like ornaments were found from Harappan period (Plate 3.14). Besides this a large number of hairpins were discovered from Harappan period. Most of the figures of the Indus Valley period have high fan like headdresses (Plate 3.15) depicts a *Mother Goddess* with fan shaped headdress, the major attraction of this figurine was the four flower arranged on the front of her fan shaped headdress. Another example can be taken from the *Mother Goddess* with fan shaped headdress (Plate 3.16) depicts the headdress covers the ears and hangs down to the shoulders. A horned head dress was found from the seal of *pasupati* or proto Siva. The use of head ornament by women has been attested to by Panini as well as Kautilya. The figure of the *Yakshi* from Didarganj reveals the actual representation of this ornament. The head ornament is similar to the tiara of the present day. It has been fastened with the help of a chain passing through the parting of the hair and has

been fixed finally into the knot of the hair at the back. Both males and females of the Sunga- Satavahana age decorated their hair with single or double strings of pearls, bands or ribbons studded with pearls and gold beads of various designs and jewels. Ladies decorated their long tassels of hair with them. The *Shalabhanjika* decorated their plaits (*veni*) with these chains which hang at their back as necklace hang over the chest. During the Gupta age, the *kiritika* was a must for the kings. The gems *chudamani* and *makarika* commonly worn by the ladies on the parting of the hair, the former at the back and latter on top of the head. The ornament *chudamani* was shaped like a full blown lotus with petals composed of pearls and precious stones.

3.4.2 Ear ornaments:

Several ear ornaments have been found in Harappa and Mohenjodaro, which can be divided into different groups, ear tops, ear studs, ear drops, ear rings, ear pendants. (Plate 3.17) depicts a *Mother Goddess* with the conical boss type ear ornament on each side, which is attractive. During the time of Sungas and Satavahanas heavy ear ornaments of various shapes and designs were worn by the people. Square pendants generally in floral designs were commonly used. Sometimes a dome like projection on a square terrace was also adopted as a model for an ear ornament. Such a *stupika* shaped ear pendant is seen being worn by a *GajaLakshmi* (Fig 3.1). A square ornament with a tapering projection below was also a favorite designs (Fig 3.2). Some specimens of long and square ear pendants suspended from a piece of cloth tied apparently under the *ushnisa* are also found (Fig 3.3). A cylindrical ornament with

tapering ends is seen being worn by the horse rider (Fig 3.4). Circular heavy pendants like a flower were also used as witnessed on the figures of *Shalabhanjik*a (Fig 3.5). A lady with the dancing troupe wears a wheel like ornaments (Fig 3.6). The Sanchi sculpture also provides information regarding the use of *kundala* (Fig 3.7). One of the four dwarfs of the north side pillar capital of the western Gateway wears these ornaments which is double (Fig 3.8). Double (Fig 3.9, Fig 3.10,) in one ear were also in used. The various specimens of jewellery found from Taxila (Plate 3.11, Fig 3.12) depict an ear ring found from Kushan period. The pendant type earrings of suspended strings of pearls were found from Gandhara period (Fig 3.13). The ear rings were of many shapes (Fig 3.14) depicts a large size ear ring from Ganga standing on crocodile figure of Gupta period.

3.4.3 Necklace:

Most of the necklace recovered from the Indus Valley is made of beads (Plate 3.18) depicts a silver necklace of round beads. (Plate 3.19) depicts a necklace consisting of 12 pendants, in which one is of light green stone, 3 of agate, 2 gold beads of cylindrical cum pyramidcal shape, 4 faceted gold beads and 8 banded agate beads. (Plate 3. 20) a gold beaded choker (necklace) was found from Harappa, which is consisting one hundred forty eight tiny gold round beads, which was arranged in four rows. (Fig 3.15) depicts a pearl necklace which was popular during the Mauryan period. Large number of necklace was found from Sunga period. Three stringed short necklaces are known as *tilari.* Each string consisting of graduated pearls and a central gem (Fig 3.16).

Lambanam is the long necklace of gold inlaid with precious stones. Two pendants of the favorite symbol of the *tri-ratna* or *Sangha were depicted*. This symbol is always used in pairs. It is to the Buddhists what the cross is to the Christians (Fig 3.17). Another necklace from gold is known as kantha, which are seven stringed with flat stones at various intervals. In the upper rows there are decoration of two leaves, two elephant goads and a symbol (Fig 3.18). The necklace generally used by Sanchi male figures is that of multi stringed and is noticeably thick and heavy (Fig 3.19, Fig 3.20). The neck ornaments of various designs and decoration were found from the *kumbhandas* and *kichakas*, spouting the tree of life (kalpalata) on the southern and small gateways (Fig 3.21, Fig 3.22, Fig 3.23,). *Kantha*, the gold necklace were worn in neck which is short in length. One such necklace consisted of the lotus petal designs surrounded by long and round cornered leaves (Fig 3.24). The figure (Fig 3.25) depicts a necklace from Kushan period. (Fig 3.26) also represent a necklace which is studded with precious stones from Kushan period. (Fig 3.27) depicts the necklace from Ajanta painting from cave seventeen. A celestial nymph worshiping the Buddha adorned with exquisite jewellery. (Fig 3.28) depicts a single stringed necklace from a life size figure of Ganga standing on a crocodile.

3.4.4 Bangles and Bracelets:

Bangles of metal, shell and terracotta were commonly used during the Harappan period. Clay bangles excavated were commonly used. Men used a band with a disc to cover their arms. The clay bangles excavated from Harappa are well polished and colored. (Plate 3.21) depicts a

hollow bangle of the matured phase. The silver, gold, and copper or shell bangles have been recovered from the burials of Mohenjodaro, Rakhigarhi, and other Indus sites. (Fig 3.29) depicts the uses of bangles, which were found from the *Yakshi* figure of Mauryan period. The hands of the ladies have always been shown full of bangles which are quite thick and appear to be an ornament like bracelets. The evidence found from the Sunga period provides the vital idea about the hand ornaments during this time. The queens, dancers and worshippers have been represented with their hands full of bangles or bracelets up to the elbow (Fig 3.30). People of the common class wore ornaments of plain rings, while those of high rank used an elaborate and bejeweled variety of ornaments. In Sanchi stupa, the extensive use of bracelets was found. The figure of dwarfs on the western gateway of Sanchi stupa provides the bracelets of four rings, which is quite ordinary (Fig 3.31). Besides this other types of bejeweled bracelets were found (Fig 3.32). The hand ornaments of Kushan period (Fig 3.33) depicts the central one consists of a series of rings like a wrist band, on both sides are larger rigid bracelets. (Fig 3.34) depicts the bracelets from Kushan period.

3.4.5 Girdles:

Several types of girdles are seen on the terracotta figurines of Harappa. Bust are shown wearing girdles. (Plate 3.22) depicts a gold girdle consisting of twenty and thirty hollow cones with hook reverted inside at the apex. (Fig 3. 35) depicts a standing female figurine wearing loin cloth with girdle. Another figure was found from the figuranine of standing *Mother Goddess* (Fig 3.36). The five stringed girdles were found from the

Yakshi figure of Mauryan Period (Fig 3.37). In Sanchi sculpture, ladies have been shown wearing girdles. As the males secured their *dhoti* by fastening it with their belt cloth where as women used a belt made of gold chains, beads, and pearls. (Fig 3.38) depicts the various types of girdles. The strung vary in number from one to seven and the girdles with maximum strings cover the entire hip reign (Fig 3.39, Fig 3.40). Most of the time beads are used. They are significantly varying in shape and sized (Fig 3.41). There are few girdles with clasps at the navel. The claps have a hook and a broad wing, to which the strings were, connected (Fig 3.42). One of the interesting girdles was found from the second century B.C. It was a sand stone sculpture of the *Dampati* (couple), now in the National Museum (Fig 3.43). Another send stone railing pillar from 2nd century B.C (Fig 3.44) depicts a *Shalabhanjika*, with heavy necklace and girdle, her hair falling in a long and neat braid.(Fig 3.45) depicts a girdle from the sandstone sculpture of Kushan governor. The evidence of various other girdles was also found from various sculpture of Kushan period (Fig 3.46, Fig 3.47)

3.4.6 Anklets:

As most of the terracotta figurines from Harappa and Mohenjodaro have not survived intact, it is difficult to guess the types of foot ornaments. (Fig 3.48) depicts the anklets found from the Mauryan period. The ladies of the Sunga and Satavahana age used two varieties of foot ornament. One of them was a group of thin and plain anklets round the legs (Fig 3 .49) and the other a single but thicker ring which was either plain or with twisted projection and sometimes bejeweled (Fig 3.50). Sometimes it

seems that separate rings were arranged to from this shape (Fig 3.51). Heavy and thick anklets were noticed in Kushan as well as Gupta period.

3.4.7 Headdress:

Wide varieties of headdress were found from the various periods. (Fig 3.52) depicts the elaborate headdress from Mauryan period. The elaborate and ornamented headdress was found from Bodhgaya. (Fig 3.53) depicts the headdress of a *Chauri Bearer* from the Sunga period. Another type of turban was found from Bharhut, which was commonly known as *mauli.* This is a turban of printed cloth held by decorative bands wound over the top knot of hair at side of head (Fig 3.54).The fashion of top knot was continued in Sunga and Satavahana period also. (Fig 3.55) depicts a turban from the donor figure of Bharhut, where the long hair and cloth are twisted together, wound around head and made into top knot in front. (Fig 3.56) depicts the headdress from Bhrahut, where the long hair is twisted into top knot at left side of the head and an ornamental heart shaped brooch is fixed on the right front and a decorative band has been tied under the turban. The fashion of turban was prevailed in Kushan period also. (Fig 3.57) depicts a headdress from Kushan period, a central flower worn around the top knot of hair.

3.5 Conclusion:

Jewellery became a marker of wealth and status, it provides the identification of its wearer in a number of ways, for example, region, caste, marital status, and personal achievements. Each occasion which

is related by the cycle of family like, the birth or an infant`s naming ceremony, to the first feeding of a baby, the beginning of education or in marriage jewellery played a significant role. Just as land, as an immoveable property, jewellery is supposed to be a moveable property, which can help during the time of distress. It was also supposed to be a women's personal wealth. And it was commissioned and crafted as an act of devotion to adorn the serene images of Gods in their temple. In Indian art the importance of jewellery is undeniable. For example, the sculpture of the Mauryan period, Sungas, the Satavahanas and the Kushan provides a vital idea about the demonstration of jewellery. The ancient Indian art bear the witness of the long tradition of the art of the jewelers.

A large number of ornaments were found from the Indus Valley period. These ornaments were made of gold, silver, ivory, copper and bronze, shell, carnelian, steatite, agate, jasper, turquoise amethyst, terracotta, bone etc. The Harappan necklaces are composed of flat gold discoid and various types of beads. The gold and silver ornaments along with the goldsmith's workshop, furnace of bead making, goldsmith's house and gold mould have been reported through the excavations from Rohira in Punjab. Both the men and women were fond of ornament. The various types of necklace, bangles, and beads made of gold, silver, and semi precious stones and terracotta indicate the rich tradition of jewellery making during the Indus Civilization.

The art of jewellery reached the height of perfection during the Mauryan period. The jewellery was made of precious and semi precious stones.

The mines production precious stones like diamonds, rubies, emeralds etc and precious metals like gold, silver, copper and iron were controlled by the Director of Mines and Metals. Jewellery made of pearls seems to have been very popular in this time period. They were strung together in cotton or metal and used for the purpose of ornamentation like necklace, bracelets, wristlets, girdles and anklets. Men probably wore an embroidered *sash, pataka*, at the waist, forehead ornaments, long necklace, girdles and anklets. Most of the female sculpture had worn a star shape ornament at the parting of the hair on the top of the forehead.

The tradition of Mauryan jewellery continued in Sunga period also. The Buddhist monuments at Bharhut, Sanchi, Bodhgaya, and Amravati are attributed to the Sunga and Satavahana phase of Indian art history. This provides an insight on Indian jewellery through their carved stone sculptures. Sunga and Satavahana art reveals that a large variety of ornaments to be used on head, ears, neck, arms and waist and feet. The motifs and designs of ornament were drawn either from nature or sectarian symbols. For example, the ear ornaments are very often shaped like the petals of a full blown lotus. Besides this various animal motifs, such as the snout of a crocodile, the head of the lion and the coil of a serpent adorn the ornaments of the Satavahana period.

The influence of Greco Roman style was found from the jewellery of Taxila and its adjoining township of Sirkap. This city was invaded by the Greeks, Mauryans, Magadha and the Bactarian Greeks, Parthians and Kushanas. The jewellery recovered from Sirkap has been dated to the first century BC. The jewellery found from the Sirkap is different from the

ornaments found in the sculptures at Sanchi and Bharhut. This exhibits the Indian style of jewellery. Secondly the jewellery from Sirkap reveals the use of technical processes that was unknown in India. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian source. At Mathura and Gandhara it is closer to the purely indigenous jewellery of the earlier periods. Gold was much in use. Besides this agate, lapis lazuli, amethysts, coral and pearls etc were popular during this period.

Gupta period was a time for artistic perfection. The use of precious stones with splendid shades on the glittering surface of the gold became the characteristic feature of Gupta jewellery. As like the earlier period there was extensive representation jewellery like necklace of various types which include *hemasutra*, a necklace made out of gold and precious stones, *muktavali,* a necklace made out of pearl.

The jewellery was decorated with various motifs. These ornamental motifs were the symbol of hopes and aspirations. For example, the fish stood for fertility, curling vines, plants and seeds for reproduction. Jewellery and its secret prayer lay on the skin, near the heart or on the forehead, placed on chakras or vital body areas for the greatest efficacy. Women`s ornaments were not just decoration they brought peace and prosperity as well. Perhaps that is the reason in Indian art there is huge representation of jewellery. The figures were covered with a highly jeweled ornamentation whether it is the *Yakshi* figures of Sanchi or the *Apsaras* represented in the wall paintings of Ajanta cave.

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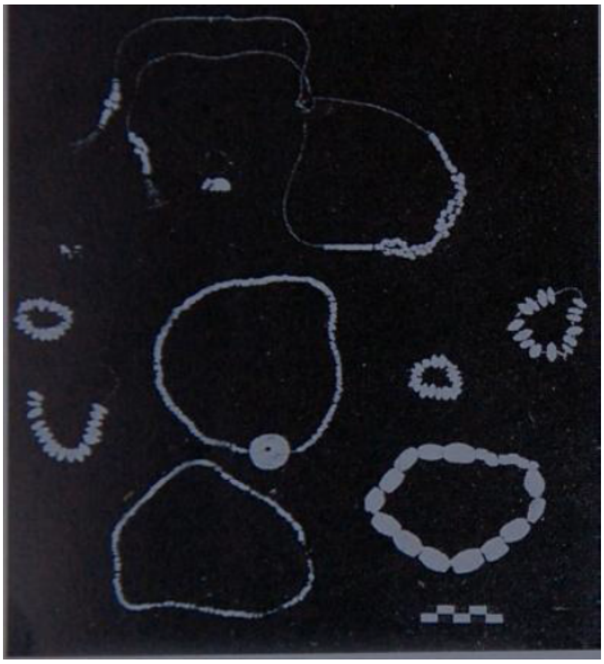


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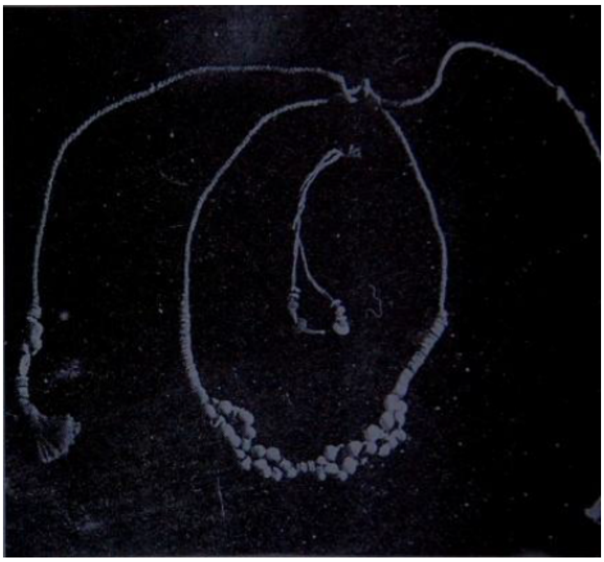


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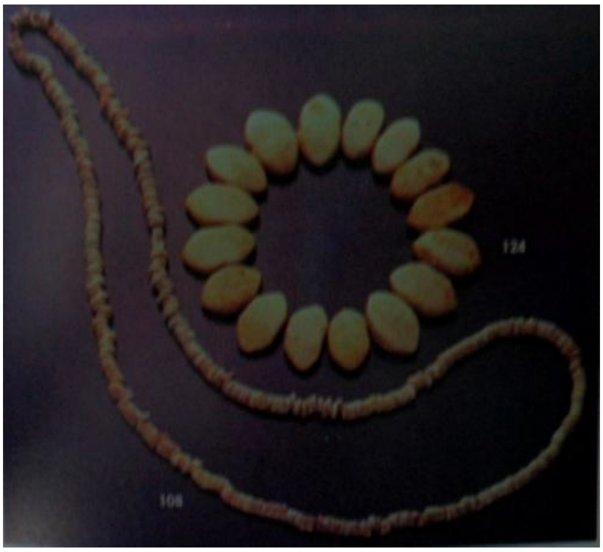


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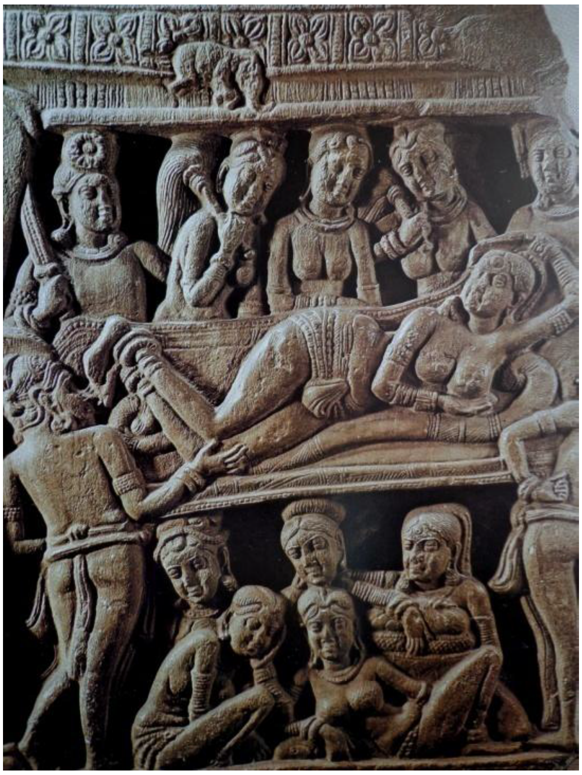


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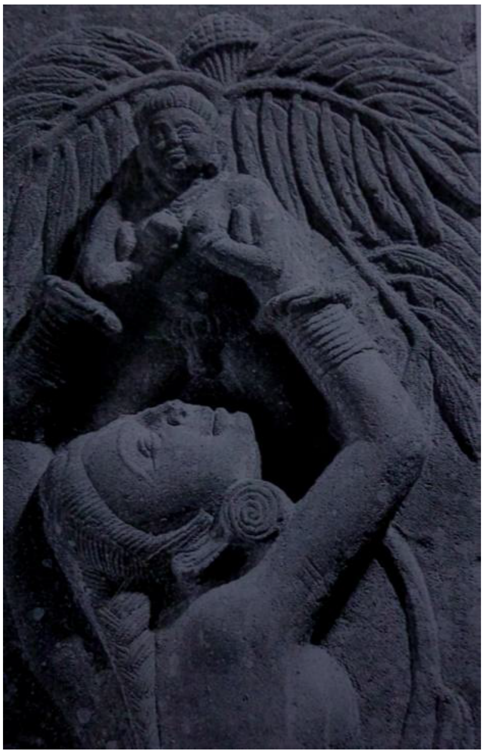


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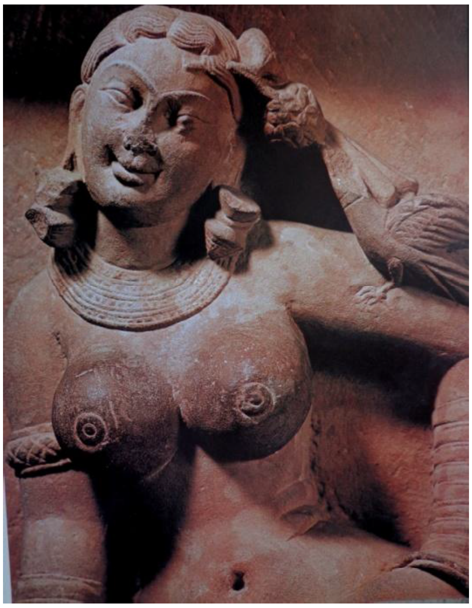


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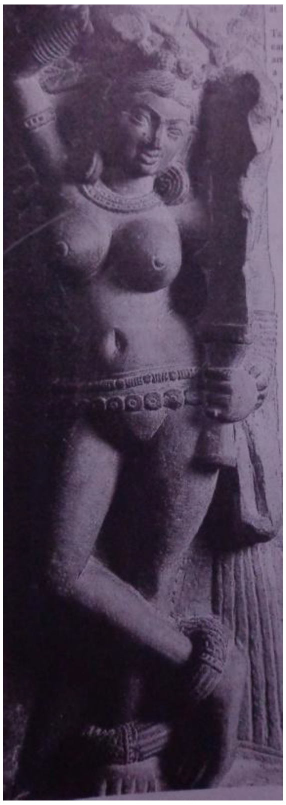


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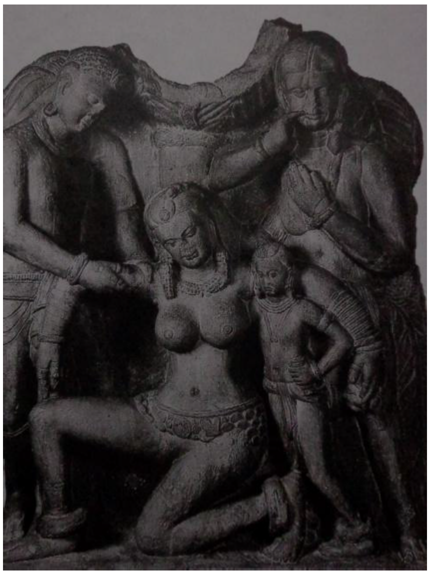


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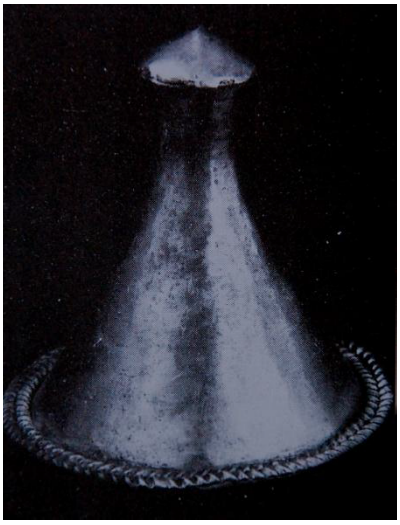


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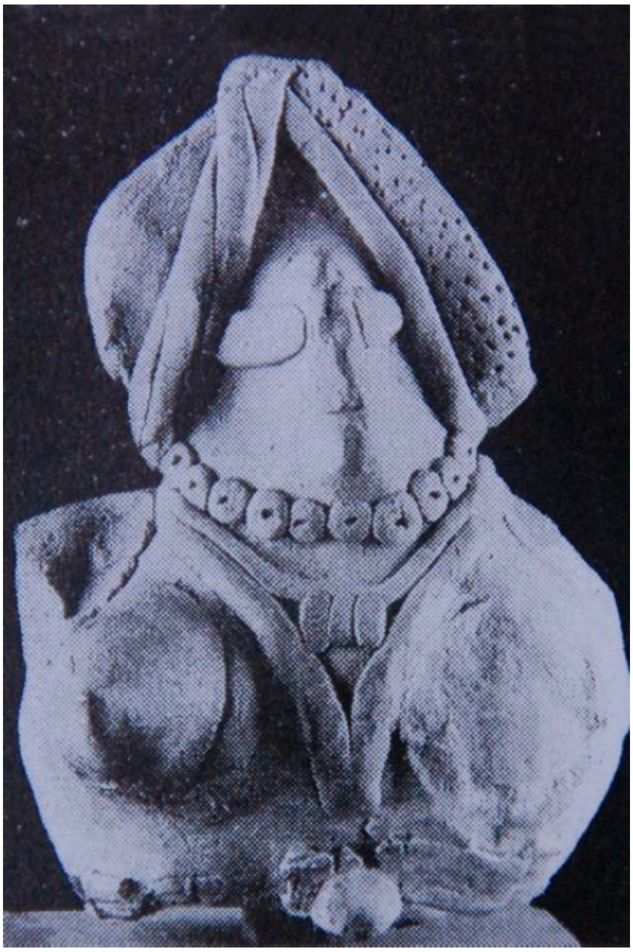


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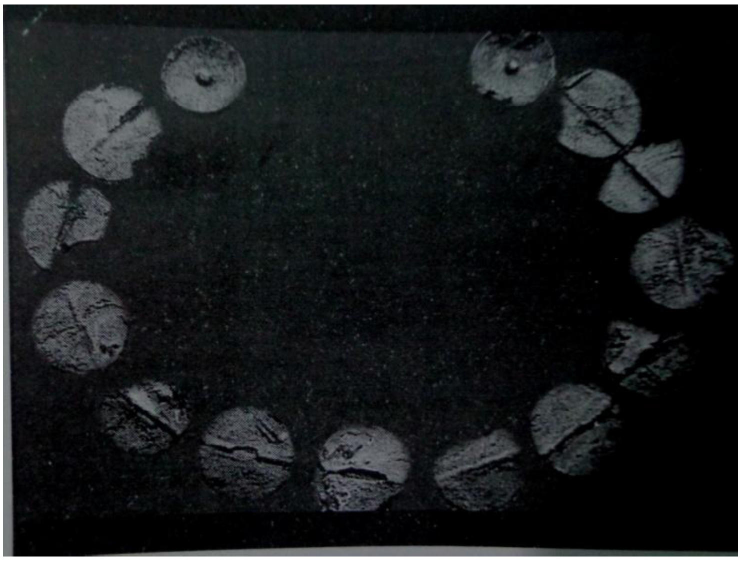


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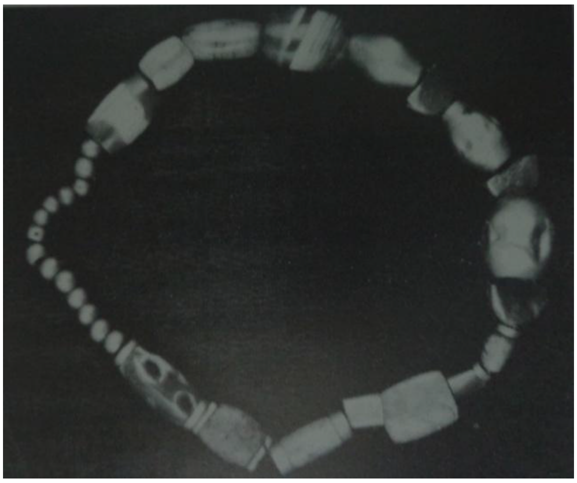


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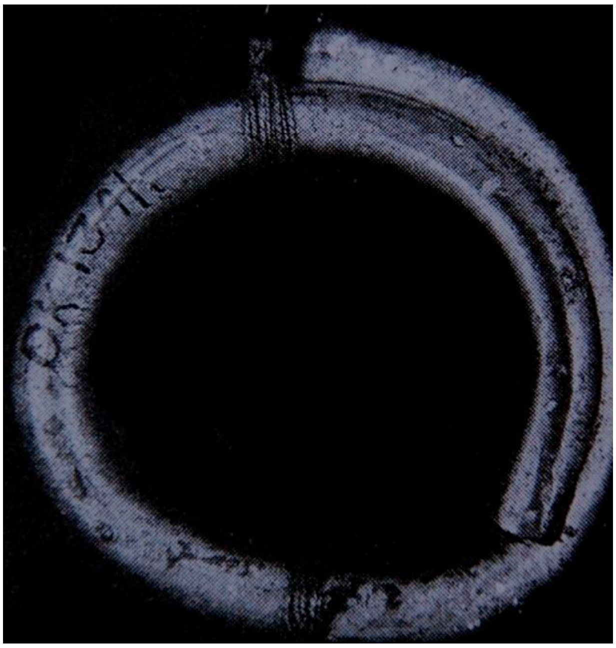


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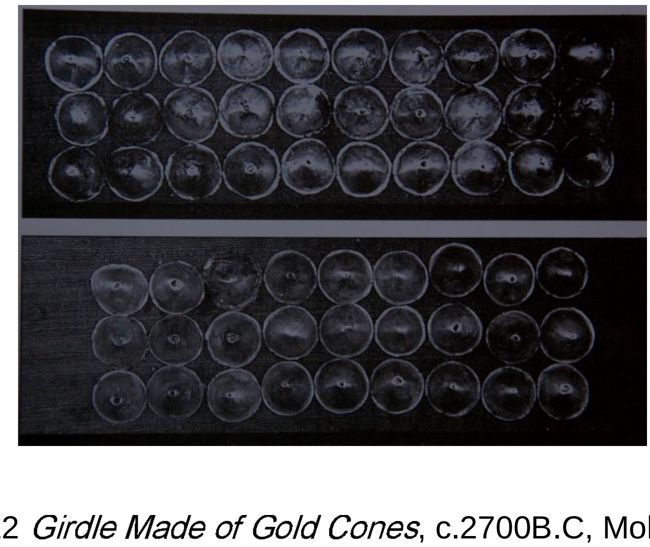


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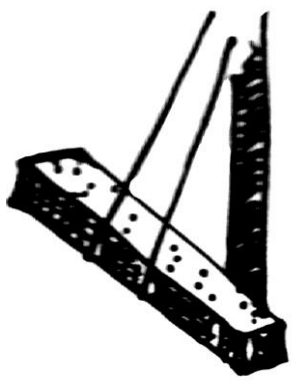


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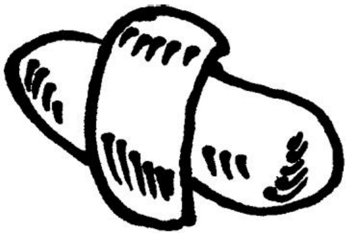


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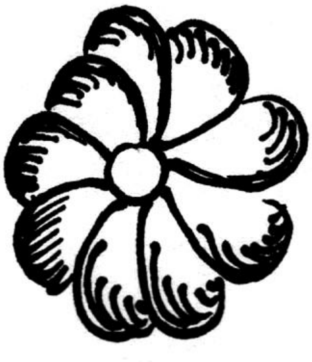


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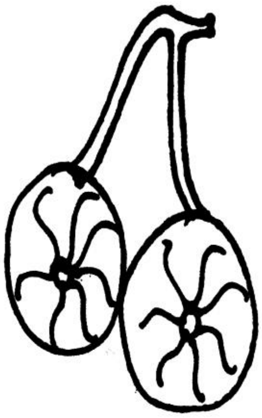


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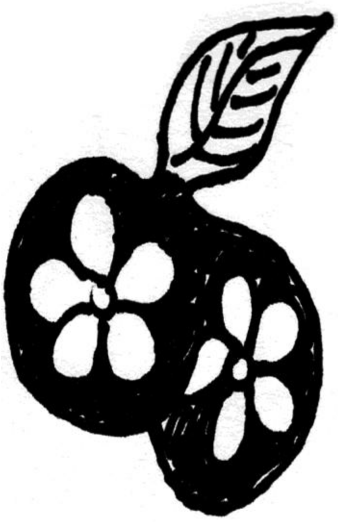


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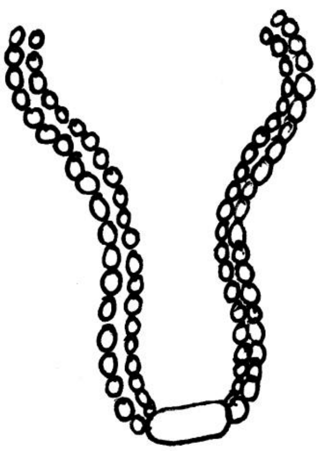


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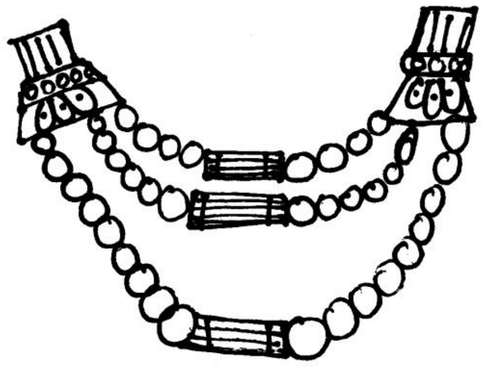


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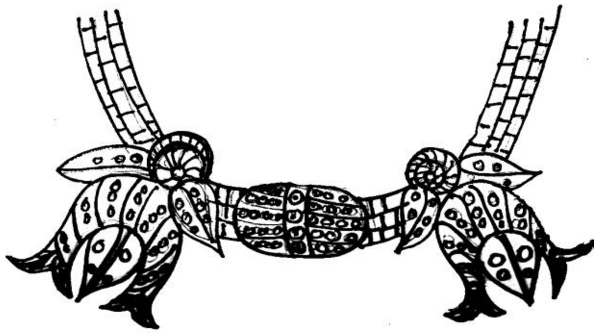


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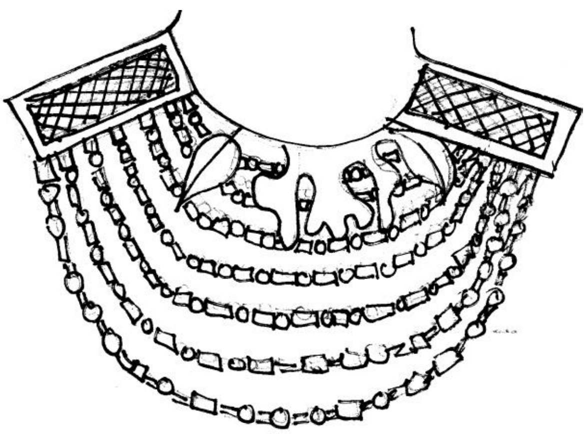


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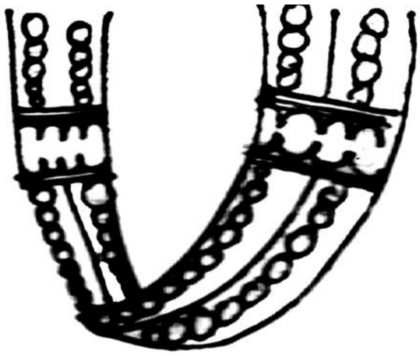


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Fig 3.21 The figure of necklace from Sanchi



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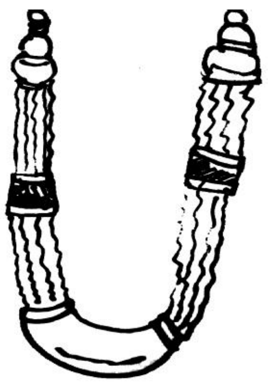


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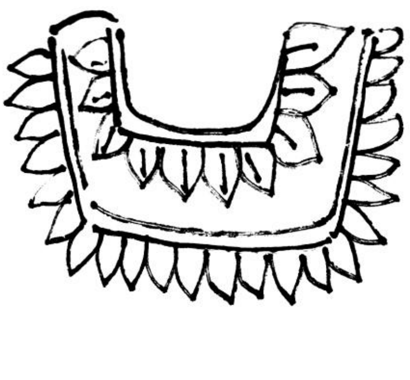


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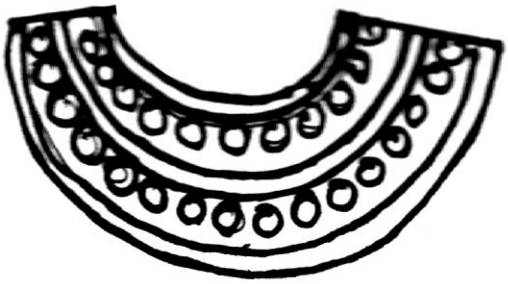


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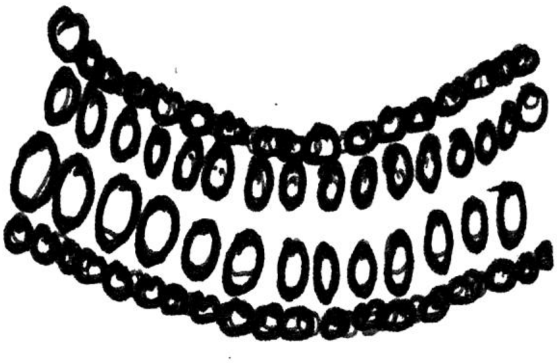


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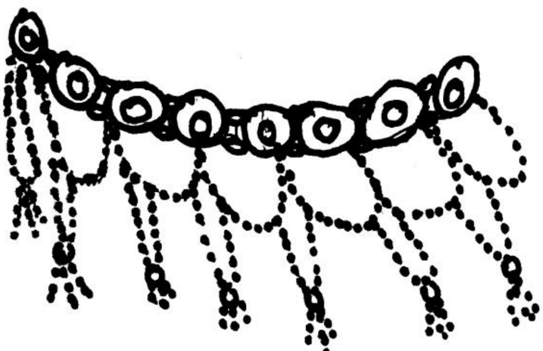


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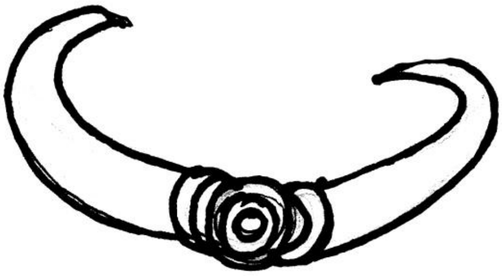


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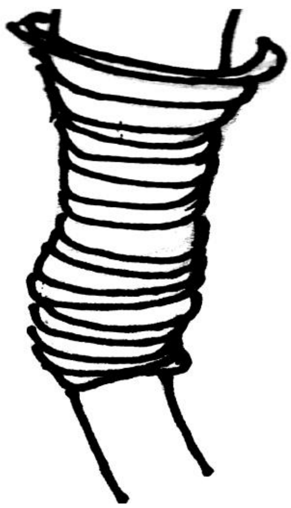


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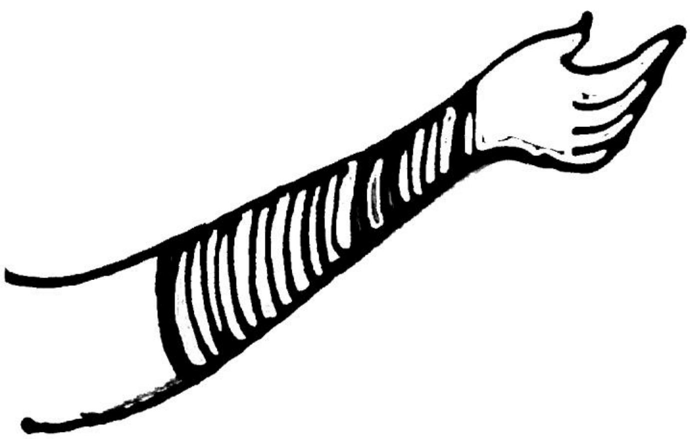


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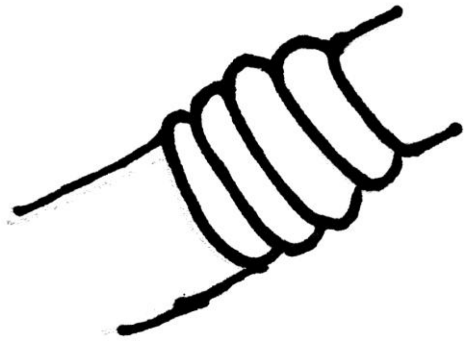


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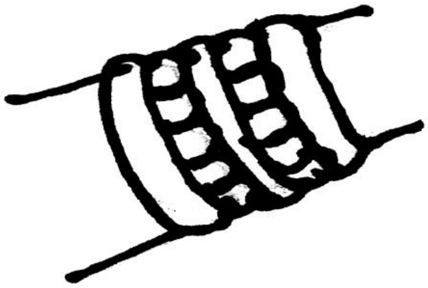


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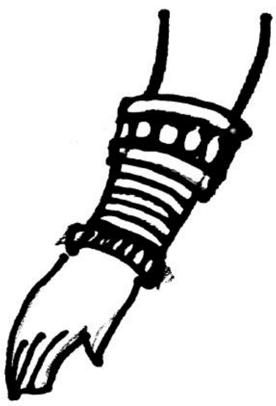


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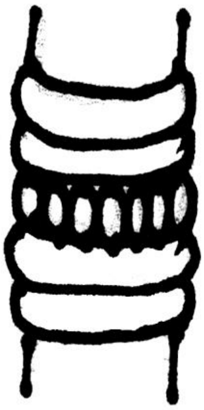


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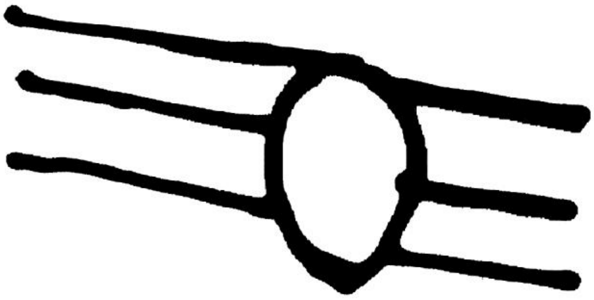


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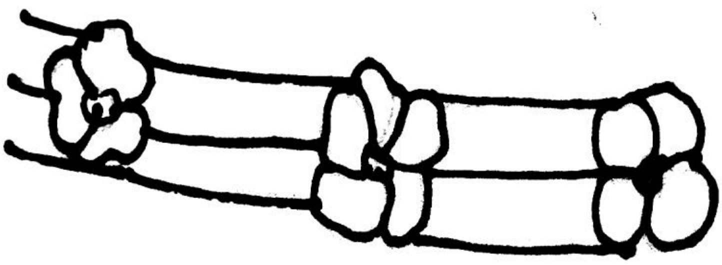


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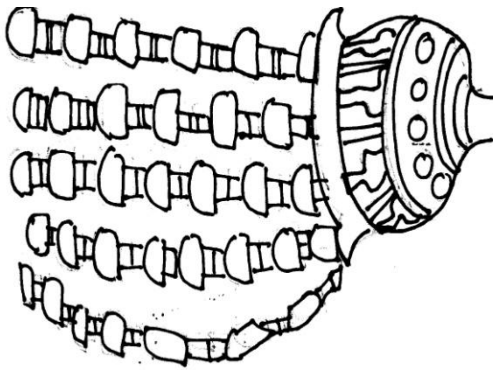


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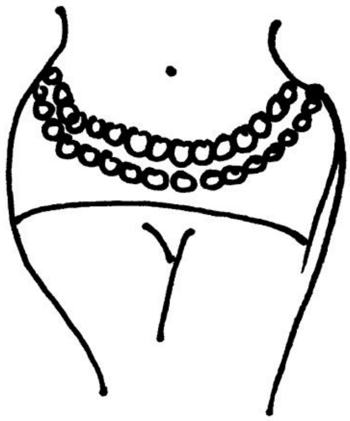


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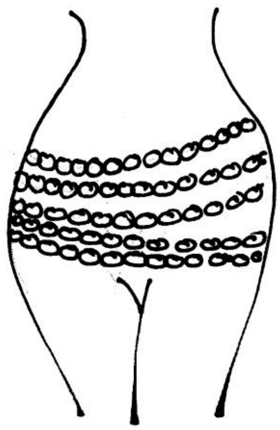


Fig 3.39 The figure of girdle from Sunga period



Fig 3.40 The figure of girdle from Sunga period

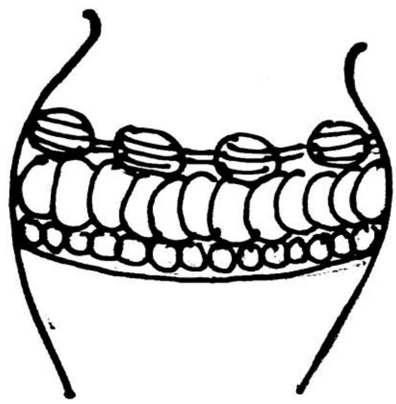


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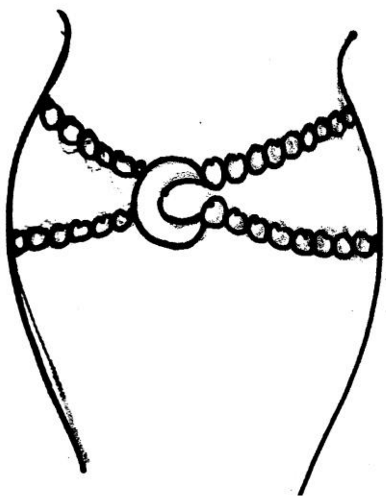


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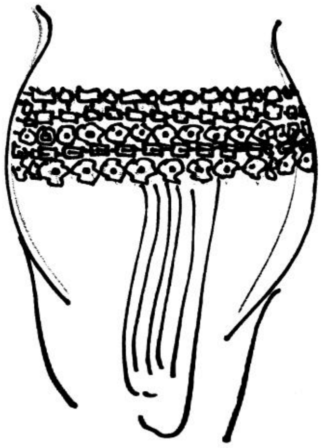


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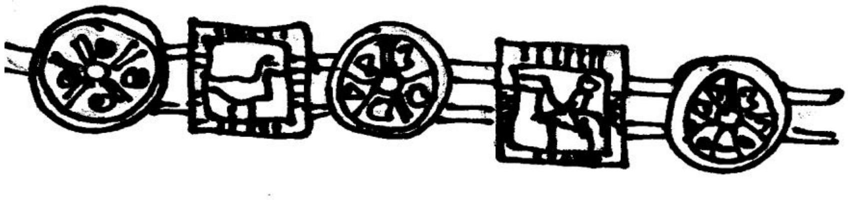


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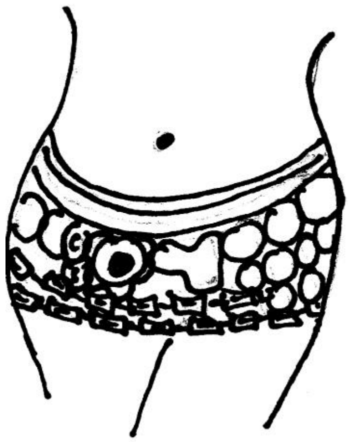


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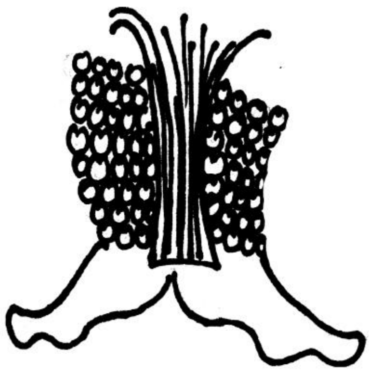


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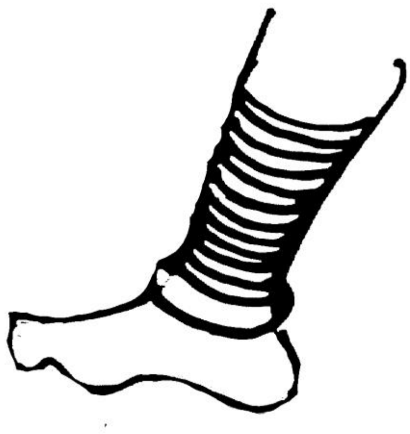


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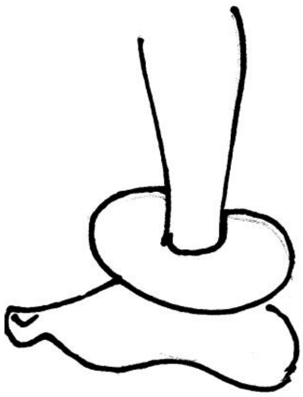


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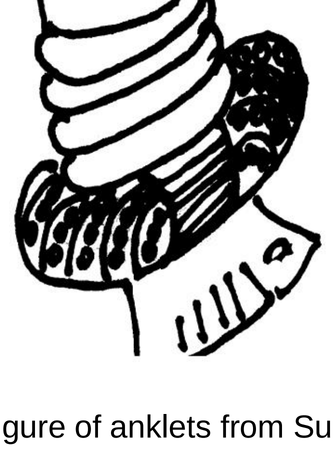


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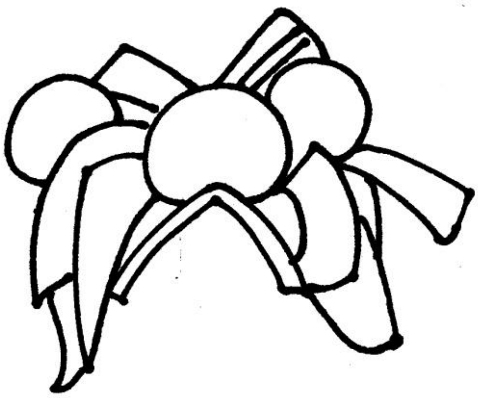


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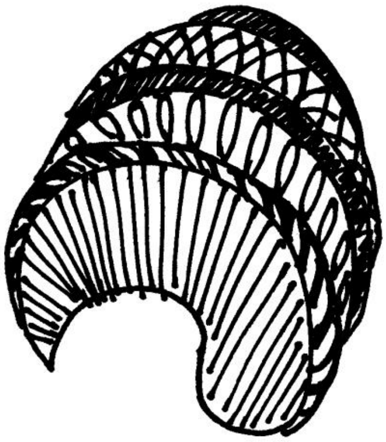


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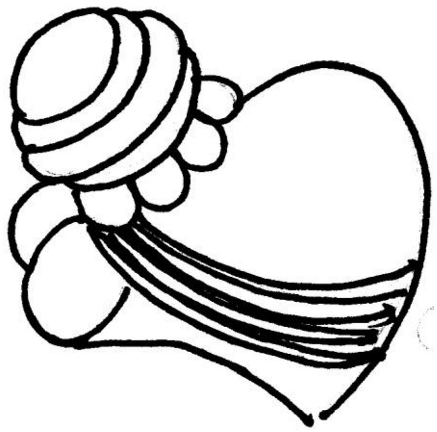


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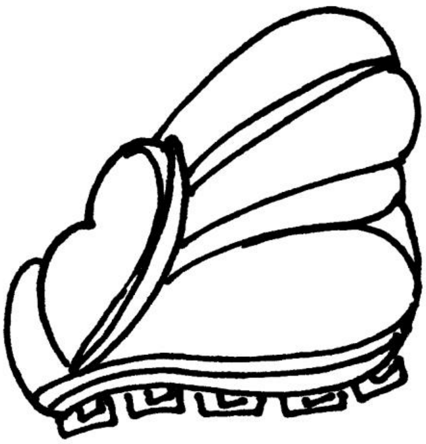


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CHAPTER-IV

STUDY OF THE COSTUME OF SIX MUGHAL: COMPARATIVE STUDY

4.1 Introduction:

The history of costume and jewellery reached its zenith during the Mughal period. Significant changes were noticed in the matter of style, technique, and motifs. Due to the cultural amalgamation between Hindus and Muslims, a large number of indigenous motifs were incorporate in Mughal style. Mughal were belong from Persia, and ruled over India for about three centuries. As a result, Mughal dynasty was known for their cultural development not only in costume and jewellery, but also in every sphere of life, like architecture, philosophy, classical dance, music, cuisines etc.

Right from the very beginning the Mughal took a keen interest in the arts and craft prevalent in India. The amalgamation of the two diverse crafts, style and culture led to a new version of art. Clothing carries a cultural and social meaning and people have always decorated their bodies with makeup or cosmetic, perfume, and other ornamentation. It is important to know and understand the message which is transmitted through the representation of costume and jewellery.

The word Mughal means Mongol and refers to the Turkish Mongolian heritage. Among the civilized in habitants of Iran, the word Mughal is always highly very projective. The dynasty was established by Babur, who considered himself more of a Turk. He was descended on his father's side

from *Timur* and on his mother's sides from *Chingiz* khan. Babar gave more importance to his paternal ancestry which linked him with the great Turkish conqueror, *Timur*. He had developed a quality of a scholar and a poet. He was very sensitive of the finer aspect of life. For example, his love for gardens, *Bagh-i-aram* or *Ram Bagh* on the banks of the Jumuna was one of the famous gardens laid out by him at Agra. Babur maintained a close link to Persia. It was his passion to be in close association with Turkish and Persian intellectuals. Babur ascended the throne of Farghana at the age of eleven. He had a dream to rule over Samarkand for which he fought battles. In 1504 he conquered Kabul. He invaded India five times. On his fifth invasion he defeated Ibrahim Lodhi. The first battle of Panipat brought an end of the Sultanate rule in India and established the rule of Mughal Empire of India. The Mongolian prince Zahir ud Din Muhammad (Babur) captured the hole of the Punjab by1525 A.D and then he decided to march towards Delhi (Tripathi: 1969). It is clear from the historical analysis that Persia becomes a centre of art and culture and the Mughal looked up to Persia as a source of their culture. The interweaving of Persian and Indian culture became the major feature of Mughal Empire. After the death of Babur, Humayun became the emperor at the age of twenty two. The death of Babur had an Indian flavor which sounds like the semi legendary account of the ancient king. The story was like that Humayun had a mysterious disease, beyond the powers of medicine. Babur came to know that a great sacrifice to God was called for. He offered his own life for the sake of his son`s life. From this moment onwards the prince grew stronger and his father the great Emperor Babur

became weaker and soon he died (Welch: 1963).The great poet emperor who was the founder of Mughal dynasty in India had a deep love for nature. He had a passion for garden, bird and flower. After his death a tomb was made in Kabul far away from India, of course in the midst of a heavenly garden. After the death of Babur, Humayun became the emperor of India at the age of twenty three. But he lacked his father discipline and confidence to rule. Humayun lost the Empire to Sher Shah, an Afghan who had been one of Babur`s officers rose against him. The throne, Babur left for his son Humayun was by no means secure and he was driven into exile by Sher Shah Sur. He took shelter at the court of Shah Tahmasp of Persia (Asher:2003). Later on with the help of the king of Persia, Humayun reascended the throne at Delhi and Agra by 1555 after defeating Sikander Suri. Humayun returned to India accompanied by the painters trained in Safavid court style, Mir Sayyid Ali and Khwaji abd al Samad. It is a long journey from Safavid court of Persia to Mughal court in India. Later on, the fusion of Persian and Indian style of painting gave birth to a new style which is well-known as Mughal miniature painting. It is cleared that, the Mughal miniature painting evoked in a very unpredictable way. Now question arise why the term unpredictable was used? Because it was an unusual circumstance when the two ill fated emperor meet together that is Shah Tahmasp Safavi, the king of Persia and Humayun, the defeated emperor of Mughal dynasty. Shah Tahmasp too had lost battles to the ottoman Turks. He was upset, his interest had changed. During these periods of crises Humayan took shelter to Savivad court as he was defeated by Sher Shah Sur. But he appreciated the magnificent

achievements of Shah`s artist and invited at least one of them to join him and this is the situation which lead indirectly to the foundation of the Mughal school of painting (Welch: 1963). The Persian painters Mir Sayyid Ali and Abd al Samad arrived from Persia in 1549. In 1556 Humayun fell from the staircase of his library in Delhi and died. After his death, a magnificent tomb was made in Delhi by his wife Haji Begum, which is popularly known as Humayun Tomb. This tomb is important from the point of view of history of architecture, as it marks the beginning of fusion of Indo Islamic architecture. Akbar was born in Umerkot, Sind on 23rd November 1542 when Humayun and his first fifteen year old wife Hamida Bano were escaping towards Iran. Akbar ascended the throne in 1556. Akbar's court was cosmopolitan. Afghans, Arabs, Europeans and representatives of all religion and caste were welcomed in his court to make their fortunes. For example, Raja Todar Mal, a member of the business caste had shown his skill to reorganize the revenue system which has lasted for many years. Another good example was Tansen of Gwalior, who introduced the singing of *Brindaban* to the Akbar court, which was heard along with the melodies of Persia. Akbar gave special emphasis on Persian language. It was noticed that he was the first among the Muslim ruler of Hindustan who declared the Persian language as an official language of administrative system. Now the question arises, how the Mughal have captured the diverse Indian culture? Here the role of language cannot be denied. Due to the one official language of administration, it became mandatory for everyone to spoke and read Persia if they want to be a part of Mughal system. Through this medium of

Persian the Mughal were able to bring the diverse Indian culture and religious into the imperial fold (Seyller: 2002). Persian language reached into the glory during the period of Akbar. The two magnificent works were done, one is *Ain-i-Akbari* and another is *Akbarnama* by Abul Fazl. Akbar had a desire for knowledge and due to this he maintained an extensive library. Like his grandfather Babur, it was his passion to be in close association with writers, painters, musicians and translators. His court has nine gems and famous personalities from different parts of life. Music maestro *Tansen* and the intelligent statesman *Birbal* was among them. Akbar had a great treasure of manuscript. He did not prefer the formal, decorative style of Persia well suited for his realm. Akber`s harem had a fusion of Turkish, Persian and Rajput cultures. It is recorded that Akbar had more than 300 wives. The amalgamation and fusion of these cultures together gave birth of a new style. This is visible in Mughal architecture, costume and jewellery. Jodha Bai the Rajput princes was his favorite wife. Her relatives were appointed in various administrative posts. This amalgamation of Mughal and Rajput helped to create a powerful and united kingdom. Akbar's rule also stands out due to the liberal policies towards the non Muslims, which was reflected through his religious innovations, the land revenue system, the *karkhanas*, his patronage of art and architecture, painting and craft (Mittal:2011).

Akbar`s period was also well-known for Mughal architectural style. He built his new capital city on the ridge at Sikri near Agra. Fatehpur Sikri is famous for *Buland Darwaza*, the southern entrance of Jamia Masjid. After the death of Akbar in 1605, his son Jahangir was crowned as an emperor

of Mughal India. Akbar died when prince Salim was thirty six. Jahangir`s personality comes to life in his memories (*the Tuzuk-i-Jahangiri)*. Jahangir had a deep love for flora and fauna and the wild life. A large number of miniature paintings reveal this fact. Besides an Emperor, Jahangir is well known for being a patron and connoisseur of art. His agents traveled continuously in search of all that was rare and curious. For example, European and Persian manuscripts and pictures, objects, birds, became a source of interest for his agent. He had married to Nurjahan in 1611. She was the most influential wife of Jahangir. She had managed all state affairs on behalf of Emperor Jahangir. She was a great queen and women of great qualities. It was found from the historical evidence that Jahangir had 300 hundred wives but he was particularly devoted to Nurjahan. A Kandahar immigrant of noble lineage, she was born on a caravan travelling from Tehran to India. She married a Turkish solder and was widowed 1607. She eventually caught the emperor`s eye and they were married in 1611. She had a good aesthetic sense regarding the matter of textiles. It was also taught that she had introduced the delicate art of white embroidery the *chikankari*, which is associated with Lucknow (kumar: 2006). She had the ability to keep a cool head and remained calm and poised in the middle of the crisis. Perhaps due to this unique quality she can able to catch the heart of emperor. She was a guiding source for Jahangir. Nurjahan also had a capable administrator. Shahjahan ascended the throne in 1652, after Jahangir death. He was batter known as a patron of architecture than of painting. In Jahangir reign the emphasis was given in the production of lavish album of portraits, animal studies,

depicting the activities of prince, and calligraphic page. The Peacock Throne, The Taj Mahal, The Agra Fort and numerous other works of architecture testify his wealth as well as aesthetic sense. After the death of ShahJahan his son Aurangzeb becomes the Emperor. He was an orthodox person having faith in Islam. Like his father he was a patron of architecture.

4.2 The Development of Mughal Textiles Industry:

Swami Vivakananda always said that, spiritual development can not possible in an empty stomach, it means that when a person is a happy condition or in a sound condition of life, he can experience the spirituality. Similarly when a state is economically sound, it can contribute magnificently in the field of art and culture. Due to the stable administrative system Mughal had paved a new way of life. The agricultural prosperity brings a new dimension in the field of craft. The craft naturally depended on agriculture for its raw material. The most popular craft was textiles which was totally agriculture based.

The textile manufacturing process during the Mughal period was innovative and followed certain steps. The first step was the cultivation and obtaining fibers from various sources. The next step comes a process which is turning the fiber into a yarn that is the yarn manufacturing, it comes the final finishing and dyeing or painting of the fabric which again was depended on equal number of variables. (Plate 4.1) depicts the 16th century weaver Zarir of Nishapur works at his pit loom, his assistant prepares a warp by exactly the same basic method as is used in shawl

manufacturing today.

It was noticed that, nothing about the fabric was constant. According to the time, the name, the price varied along with the method of construction kept changing. For example, *Sillhati was* a type of cotton which was expensive during the Sultanate period but it was sold in very low price during the period of Akbar. Besides this, there were some other types of fabric like *bariki*, *abyari*, *abaft, baivami, burd* and *jazz* which had a foreign origin (Irwine: 1966).

Mughal period also witnessed considerable activities in shipping trade in the empire due to both government and private effort. The Mughal had fine large ships that trade all over India. So it can be understood that due to the trade with foreign countries there might have a relation with the fabric which had a foreign origin and later became the part of Mughal dynasty. As Mughal had a linkage with Persia, they had a system of royal *karkhanas* which the Mughal incorporated in India also. All types of items, for example embroiders, goldsmiths, or brocade manufactures, painters, tailors, muslin and turban makers etc worked there. The articles produced in the *karkhanas* mostly used by the royal families, nobles and visiting dignitaries. Under the patronage of the Mughal rulers the craft person worked in the *kharkhanas*. Here the reference can be drawn from Jahangirnama or *Tuzuk-i-jahangire* which reflects the various types of textile. It contains 400 discussions of textiles. The Mughal miniature painting also gave a vital description about the textile of 17th century (Crill: 2006). The two third of Jahangir textile mentioned in his diary was *khilats*, the ceremonial awarding of a robe of honor, which became a part of

elaborate court ritual. The *khilats* were made in imperial *karkhanas* exclusively for emperor. Thus no formal trade in them, rather they used as a gift from emperor. Now it can be noted here that there were several qualities of the *khilats* to show status. For example, a fine robe of honor, a royal robe of honor, or a royal gold brocaded robe of honor.

A vital idea of the splendor of life at the Mughal court was found from the description of Sir Thomas Reo who visited the India in 1615 and 1618. During his visit to Mughal court he witnessed an event, in which *Jahangir Presides over the Weighing of His Son Khurram* (Plate 4.2) against bags of gold which will then be distributed to the poor. A numerous representation of textiles, beautifully patterned silks lie in trays, together with jewels and gem set daggers, all gifts from the prince to his father on that occasion. Abul Fazl in *Ain-i-Akbari* mentions about the imperial workshop in Lahore, Agra, Fatehpur, Ahmadabad and Gujarat. He gave a brief description of *tus* shawls made out of animal wool. It was available on various colours like black, white and red. These kinds of shawls are famous for their lightness and warmth and softness (kumar: 2006). According to Amir Khusrau, there was large variety of cloth produced by the workers at Mahadeva Nagari in Deccan and at Deogir. *Jamdani* is used to represent as *malmals*, which is particularly used for making *jamas* (Mittal: 2011). Since *jamdani* was a *Farsi* word, some historian opined that it might have migrated from Iran, because of the use of graphs and designs to weave the fabric. A number of workers were brought from Iran and settle in India during the Mughal period to popularize the techniques of textile manufacturing (Irwine:1966). So it is quite sure that the Mughal

period paved a new horizon in the field of *jamdani* fabric. Dacca became the prime centre for the production of fine muslin during the Mughal period. The finest quality muslin was produced in Sonargaon. The cost of one piece is rupees four thousand during those days. These fabrics were used for *saris*, *dupattas*, *rumals* etc. It was widely used for preparing *jamas*, *angarakhas*, *kurtas* etc. It was normally ten yards by one *yard*. During the period of 17th century red, yellow, orange, green various colours were used. The different shapes, and designs used for making *jamdani* fabric. For example, *chanda booti*, which was round in shape decorated with flowers and leaves. Another *booti* was known as *fardi booti*, it is the small size *booti* to cover the distance between the bigger booties, *panna hazara*, this consisted with thousands of small dots to filling the fabric, *paan booti*, in this the flower and leaves were arranged in the form of beetle leaf, *boota tordar* is the big sized floral patterns, *booti zhardar*, in this full bloom flowers were made, *asharfi booti*, this *booti* was round in shape, *chameli booti*, in this the space was filled with the *chameli* flower. Besides the *jamdani, zordosi* is one legacy which the Mughal have left behind. Embroidery done on *valvet*, satin or any other material is popularly known as *zardosi*. It became a symbol of wealth and elegancy. The designs were created according to the royal taste. There was a reflection of wealth in garments. Although it was expensive but it was ideal of beauty and glamour (Gupta: 1996).

Textiles held a great position amongst all the Mughal rulers. It became an essential part of gifts, souvenirs and rewards. Thus a special attention was taken to make the product batter and batter. It can be mentioned here that

Jahangir in his memories constantly refers to the sashes, robes and other textiles item as a gift during the various occasion.

The Mughal have encouraged the art and craft in their own way. Akbar had a deep interest of Kashmiri shawls, which are made of wool of an animal, and its natural colour are black, white and red. This kind of shawls is famous for its lightness. Akbar got an idea to dye this shawls. Abul Fazl gave a vital idea about the royal wardrobe. The garments are categorized according to the days, months, years, colour, price and weight.

Ruby coloured, golden orange, brass coloured, crimson, grass green, cotton flower coloured, sandalwood coloured, almond coloured, purple, grape coloured, mauved coloured, honey coloured, coloured like the ratnamanjari flower, coloured like the kasni flower, apple coloured, hey coloured etc. are used (Fazl:1977). Dyeing and printing was also prevalent in Mughal dynasty. The dying industry developed rapidly during this time. The popularity of dyeing the cloths was very familiar. Delhi was specialized for its dyeing of cotton fabrics.

Tie and dye was a popular art. Natural pigments were used to dye the colour. It can be noted that Gujarat and Golconda were famous for batter quality of dye. Beside this Agra, Ahmadabad, Lucknow and Dacca became famous for their dyes.

The stitching technique was prevalent during the period. It may be noted here that the trend of draped garment which were found in India before the Mughal dynasty come into its end with the Mughal. The draped garment were replaced by the semi stitched and stitched garments. The tailors

were named as *Darzi, Sozongar, Khayyat*. Here it can be mentioned that *A Miniature from the Jahangir Album*, (Plate 4.3) attributed to Bishan Das, where there is an interesting illustration of the variety of *jamas* which were used during the Mughal period.

The fabrics were decorated with the art of block printing. The cloth printing came to India in 13th century along with the Mughal. *Chintz*, a kind of low graded fabric was generally used for block printing. The block printing was further decorated with the technique of stamping with pure gold and silver. Attractive fine embroidery and *chikankari* work were made on the fabric. Here it can be mentioned that the development of *chikankari* work associated with the name of Nurjahan, the wife of Jahangir. It is thought that, she introduced the delicate art of white on white embroidery. With the coming of the Mughal, a new era seems to down in the history of India in the field of costume are concerned. The evidence found from the various painting reveals the dressing style of Mughal. Here the example can be taken of the Mughal *patakas.* These *patakas* were all long and narrow. The width of the fabric also varied slightly. The average width was about 19 and half inches. The length on the other hand varied greatly. Each of the fabric was double folded along the length so the width was reduced to half (Mittal: 2011). The belt of waist is associated with Central Asian wear, the evidence found from the later Mughal painting reveals this fact. From the time of great Akbar there are clear references of *pataka* as a part of royal dress. He has renamed girdle a *´´Katzeb".* The first part of the name coming from Sanskrit "*kati*", which means waist and the second from the Persian "*Zeb"* means adorning. The whole word thus means, which

adorns the waist. The evidence found from the miniature painting clearly describes the fact that according to the taste of the emperor the designs of the *sashes* varied. For example, *sashes* worn during the period of Jahangir seem to have been patterned with motif in geometric arrangement, where the emphases were given in the motifs of flowering plant in naturalistic arrangement during the reign of Sahajahan. Some of the *sashes* were printed and embroidered. These were the representation of elegancy and worn by the dignitaries and royal ladies.

The Mughal dynasty gave an undeniable boost to the production of the textiles. Abul Fazl, the minister and biographer of Emperor Akbar, in his *Ain-i-Akbari* describe about the textile during the period of Akbar. His majesty had a deep interest to woolen garments. It was supposed to be the chosen wear of *Sufis* (Muslim mystics), from his indifference to everything that is worldly in preference to richer stuff. Textiles were arranged according to the date of entry, which was tacked on to the piece. Price, colour and weight were according to the nature of the day, astrologically auspicious or otherwise, on which they were received. Abul Fazl further records that imperial workshops had been set up in the cities of Lahore, Agra, Fatehpur Sikri and Ahmadabad. Persian masters were brought into teach improved techniques. The shawl industry which was promoted by Emperor Akbar may itself have been a foreign origin. The finest early Indian textiles were often plain, the garment pieces represented in Hindu and Buddhist sculpture and murals were depicted as plain or geometrical pattern. The major transformations of textile in fields of motifs were taken place during the region of Mughal.

The representation of motifs reached its zenith under the reign of Jahangir as well as ShahJahan. His reign is particularly known for the gold and silver ground textiles with flowering plants. It continued to dominate the textile design throughout the 18th century. It appeared in the court costume, and a row of single flowering plants at the ends of shawl and court girdles were noticed during this period. It was proved that Mughal had provided a culture often alien to that of craftsmen, weavers, embroider, chintz painter who made them.

The Mughal had a deep linkage with Persia. A large number of satin, velvet, taffeta, floral silks and silks with gold or silver was produced in Persia. Costly rich patterned '*Zarbaft*' silk was available in some 100 varieties.

The skill craftsman from Persia had joined the Mughal court to teach the native craftsman regarding new technique of manufacture. Ghaias-i-Naqshband is one of them who joined the atelier of Akbar. A large number of stitched garments like coat or *qaba* which had a Persian origin became a fashion statement in Mughal court.

4.3 Changing Trends of Costume During the Period of Six Mughal:

A new episode begun in the field of costume by the Mughal .The first two reign of Mughal dynasty, those of Babur and Humayun, there was a strong Persian influence.

Table 4.1

Changing Trends of Costume During the Period of Six Mughal

Emperor	**region**	**Personal taste**	**Major contribution in the Field of costume and attire**
Babur	1526-1530	Gardening and water bodies	*Nimcha* (Something like A short tunic)
			Chargab (A gold embroidered garment)
Humayun	1530-1540	Astrology	*Farji* (Worn over *jama*)
			Ulbagcha (A waist coat, open in front worn over coat or *qaba*)
Akbar	1556-1605	Decorative motif	*Chakdar Jama, Pataka,* Shawl
Jahangir	1605-1627	Animal and Floral motifs	*Nadiri* (A kind of a coat)
Shahjahan	1627-1658	Architecture and embroidery	"*Angarakha*' (The Indian coat)
Aurangzeb	1658-1707	Calligraphy	Full sleeved and thigh length *jama*.
			Banned of silk garment in court little display of jewellery.

The Mughal had maintained a strong linkage with their homeland in every aspect of life. Having been brought up in the cooler climate of Turkestan, Babur found Hindustan a country of few charms. Most of the garment suitable for the cooler climate is quite unpleasant in the summers of India. For example, *chafan* (a long coat) and the *postin* (a sheepskin coat) were ideal for the nomadic life style. Babur mentioned the name of the garment which had a Turkish or Mongol origin. Such as, *nimcha*, something like a short tunic, a *jama*, a garment with lining and *yaktahi jama*, one without a lining, a *postin* or coat lined with sheep skin, a *chafan* or long coat and a *tahband*, a girdle or belt. He also speaks about various kinds of caps which include *qalpaq*, *qaraquziburk*, *duwulghaburk* and so on (Goswami: 1992). (Plate 4.4) depicts the *Sultan Said Khan Pays Homage to Babur near Farghana*. The costumes are notable in their drape and style.

Humayun introduced distinctly Persian element into the clothing. Humayun took up the daily ritual of choosing the colour of his royal robes in accordance with movements of the planet. This practice was similar to the Indian custom of choosing colours according to the season, like yellow in spring, burgundies and olives during the monsoons etc. Humayun maintained a separate section in his place for royal garment known as the *jamakhana* or *toshakhana* (kumar: 2006). (Plate 4. 5) depicts the Mughal Emperor Humayun majestically seated on a golden throne, wears a layered ensemble comprising a striped *nima*, a three quarter sleeved tunic and a short sleeved *chogha.*

Akbar's long reign was largely a peaceful one. The leisure life styles of his court help to develop an atmosphere of creativity. The various innovative

clothing styles were introduced. According to Abul Fazl, the emperor took a personal interest in the fashioning of court clothing. He introduced the *chakdar jama* to his court. This unlined cross- over tunic, with slits around the skirt of an asymmetrical hemline, had been fashionable in India since medieval times. Akbar restyled this garment and developed it into a formal gown by removing the slits, rounding the hemline of increasing the fullness of the skirt. The Hindu *chakdar jama* fastened on the left hand side of the body, the emperor ordered that *jamas* worm by Muslim courtiers should fasten on the right. Akbar also created a new vocabulary for clothing by romanticizing the names of garments in common usage in India. The *jama* for example, was renamed as *sarbgati*, meaning that which covers the entire body, the *izar* (drawers) were renamed the *yar-pirahan*, companion of the coat and the *burqa* and *hijib* (over garment covering the body and face) were named *chitragupta*, Sanskrit for means 'that which hides the face' and the shawl became the *parm naram* which means extremely soft (kumar:2006). The Mughal had left a deep impact not only in the political arena of the country but also on the life style of the people. Akbar set a new fashion in wearing shawls. Where as in former times, people folded them up in four folds and wore them for a very long time. But his majesty connected to wear them double, which looks very well. Akbar set the fashion of the *doshala*, two shoulder mantles stitched back to back so that the wrong side of the fabric is hidden. (Plate 4.6) depicts, Emperor Akbar in is later periods. Attendant at bottom right wears a double sided shoulder mantle.

Prince Salim, who took the name Jahangir inherited the throne in 1605.

He too was interested in visual arts and he compiled an album of European prints set in superb Mughal floral borders. Jahangir loved Kashmir and linked it to an earthly paradise. His passion for the Kashmir flora was reflected in the delicate representation of herbs and flowers which were woven, printed and embroidering on the textiles. *Prince Salim as a Young Man* (Plate 4.7) gives a brief description about the royal costume of Mughal court. This portrait shows the typical style of white *jama* worn at the Mughal court. It is tight fitting around the chest and tied at the side with fine tasseled lappets. The striped *paijama* is clearly visible through the fine muslin skirt and was probably woven. Both the long *pataka* and the short scarf dropped over the Prince's shoulder are richly patterned, his upturned *jutis* (shoe) are embroidered in Mughal tradition. (Kumar: 2006)

Jahangir had a deep love to design cloth for himself. He designed a new kind of coat which is known as '*Nadiri*'. The '*Nadiri*' coat was usually worn over the *quba*. Its length is bellow the thigh and he ordered not to wore it without his permission (Mittal: 2011). In a painting in *Padashnama* titled as *Jahangir receives Prince Khurram on His Return from Mewar Campaign* (Plate 4.8) depicts prince Khurram as seeking blessing from Emperor Jahangir. His *jama* seems similar to that *jama* worn by Emperor Jahangir. Prince Khurram wears a decorated *pataka* along with a turban, which is rolled and styled in with two coloured fabrics. Another painting titled *Jahangir Receives Prince Khurram on His Return from the Deccan* (Plate 4.9) from *Padashnama* provides a vital idea about the court costume of Jahangir reign. There is a representation of various types of *jamas*,

patakas, turbans, and shawls. Here in this painting Emperor Jahangir is depicted as a transparent white coloured *jama.* The emphasis was given on the use of *pataka* or waistband. The Emperor Jahangir has worn double *pataka* one is long and other is little short. Stripped *jama* is noticed along with the floral printed *jamas*. The depiction of colorful turban was noticed along with the extensive use of jewellery.

During the Shahjahan reign a new height of glory were achieved. The Indian coat or *angharakha* became popular. He was known for the excessive use of pearls, and jewels. There was more luxury and elegance in his dressing attire. (Plate 4.10) depicts Emperor Shahjahan in a typical ShahJahani turban along with a *jama* and *paijama.* The emperor was portrayed in a full sleeved *kurta jama* like garment, popularly known as the *chakdar jama*, with slits at the sides ending in four pointed ends instead of a straight hemline with fastening to the right or left, a *paijama* and a *kamarband.* The *sashes* were decorated with rich floral ornamentation on it. The trousers were usually striped. *The Weighing of Shah Jahan on His Forty Second Lunar Birthday* (Plate 4.11) provides an idea about the ceremonial costume of the court. This illustration describes the (new year) celebration at Fatehpur Sikri in 1629, it actually shows the weighing ceremony at Agra celebrating the emperor`s birthday on Sunday, 23 October 1632. Besides the turban, decorated *patakas*, and transparent *jama*, the emphasis was given on striped *paijamas*. Another painting from *Padashnama*, *Shahjahan Receives the Persian Ambassador, Muhammad Ali Beg* (Plate 4.12) provides an idea about the court life of Emperor Shahjahan. A large number of floral printed *jama* was noticed in this

painting. The Persian ambassador was presented with a gold brocade robe of honor, a jewel studded crown, a bejeweled turban ornament and a valuable jewel studded dagger.

The Delivery of Presents for Prince Dara Shikoh`s Wedding (Plate 4.13) depicts the preparation for the wedding of Prince Dara Shikoh with his cousin Nadira Banu Begam. The elaborate gifts were sent to the home of bride's mother, which include two lacks of rupees, one lacks in cash and one lacks in goods, half of which were precious gems and the other half fine textiles were taken from the royal treasury. The court costume during the reign of Emperor ShahJahan can be identified from the Pages of *Padashnama.*

A Closer View of the Weighing of ShahJahan on His Forty Second Lunar Birthdays (Plate 4.14) depicts the elaborate court costume. Here the courtesan was seen in well decorated *pataka*, stripped *paijamas*, and a colorful turban. (Beach and Koch: 1997)

During the reign of Aurangzeb, simplicity of costume is noticed. He foreboded the use of silk in court. (Plate 4.15) depicts Emperor Aurangzeb in his old age at the *Jharokha,* offering his prayer. He wears a white outfit with a simple gold border. *The Darbar of the Emperor Aurangzeb* (Plate 4.16) shows the emperor in the early part of his reign surrounded by family members and courtiers, including his third son Sultan A`zam and his grandson Shayistah Khan who was the nephew of Aurangzeb grandmother Nurjahan. The richness of costumes was depicted through this painting. This illustration also depicts the long full sleeved *jama* which

was popular during the reign of Aurangzeb. The emperor had worn full sleeved green coloured *jama* along with a floral printed half sleeves *farji type* coat.

Another painting titled *Emperor Aurangzeb with a Courtier* (Plate 4.17) depicts both the emperor and the nobleman in white *jamas* embroidered or printed with subtle *butis*. *Patkas* are more densely patterned with floral motifs.

4.4 Various Types of Costume during the Period of Six Mughal:

The amalgamation of Persian and Indigenous element became a major characteristic of court costume of Mughal dynasty. Cloths represent the culture of the region. Attires have the power to reveal the incredible aspect of a dynasty. Here is the example of the some of the garment which was used during the early phase of Mughal dynasty.

4.4.1 Shawl:

The Mughal had their own way of encouraging the art and craft industry. Akbar had a deep love towards the Kashmiri shawls and he took keen interest to develop this industry. He promoted the *´´tus"* shawl, was well known for the lightness, warmth and softness. Usually in Kashmir, shawls were made in natural colour but Akbar had developed the technique of dyeing this shawl in various colours. To get the bright colour silk fabric had to be partially bleached before dying. He had grant attention towards the development of various craft (Mittal:2011).

In 1544 Shah Thamap I, king of Iran, issued an edict regarding the

supplies of shawl provided to the exiled Emperor Humayun. It suggests that the trading of shawl from India to Iran was prevailed in those days. The Kashmiri shawl gained a royal status and became a symbol of luxurious textile.

The shawl industry gets sufficient importance, which is reflected in public policy. The first army was sent by Emperor Akbar to Kashmir. The commandants make a treaty with the Kashmiris. As a result the Kashmir would enjoy a tributary status to the Mughal empire, which was to benefit from certain important product including shawl (Irwine: 1973). Abul Fazl mentioned in *Ain-i-Akbari* regarding the shawl that "*His majesty encourages in every possible way, the manufacture of shawl in Kashmir*". The emperor was intrigued by what Abul Fazl calls "*tus*" shawls which are made of the wool of an animal. Akbar set various stories by these shawls. He gave a new name for them: '*param-naram'* roughly translatable as 'supremely soft'. He also made some changes regarding the dyeing (Fazl: 1977). The natural colour means the original colours of wool, which include black, white and red. Sometimes the colour is pure white. *Pasham* shows a range of mid browns. Now the question arise what is the difference between '*pasham*' and '*tus*'. Is it identities the same meaning in the history of shawl industry during the Mughal dynasty? Bernier used this term '*touz*' for the material of shawls and says it comes '*from the breast of a species of wild goal* from Tibet. *Tus* (Toosh) is from the *chiru* or Tibetan antilope and *pasham* is from some of the domesticated breeds of goat of Inner Asia (Crill: 2006). The presentation of the *khilat*, 'robe of honor' by a ruler to his courtiers and others as a mark of favor was an ancient practice

dating back at 14th century from the time of Tughlaq dynasty. It was the Akbar who had introduced shawl as a regular part of the presentation. For example, the shawl which was occasionally presented to the official was embroidered in gold. (Plate 4.18) depicts the Kashmiri shawl was a part of ceremonial presentation made by ambassadors to ruler.

Ain-i-Akbari describes a chapter on shawl goods. His majesty introduces one important innovation into the weaving of all varieties. He ordered to waver in longer length. A large number of miniature paintings describe the depiction of wearing shawl. An illustrated page from *Akbarnama* (Plate 4.19) provides a group of courtiers waits anxiously for news of the emperor who is ill. The unpatterned coloured shoulder mantels worn by several of them might well be *pashmina* from Kashmir.

The memories of Jahangir, have gave a vital idea about the presentation of robe of honor. There were at least 20 references to the presentation of shawl, as a personal mark of honor from the emperor to the favored courtiers, or sometimes to *fakirs* or other holy men for their spiritual excellence. Some of the time, the shawl was presented as a token of forgiveness to a noble who had been guilty of many offences against him. Most of the shoulder-mantles shown in the miniature paintings from the time of Akbar and his successor was in plain colour, whether single or double sided. Sometimes they have simple horizontal lines along the ends. Several Mughal painting also depicts the uses of shawl to women. It was a unisex garment used by both men and women. Another paintings provide the vital idea about the uses of shawl was the *Portrait of Muhammad Raza Kashmiri* (Plate 4.20) painted by one of Jahangir`s most

talented court artists Bichitr. A finely draped shawl is depicted in this portrait.

Another *Portrait of Mughal General Mir Jumla* (Plate 4.21) from 17th century provides a double faced, indigo and green coloured shawl. The indigo surface having in border and pallava designs. (Plate 4.22) depicts the fascinating shoulder mantle worn by a *Petitioner at the Court of Aurangzeb*, perhaps around 1700,is double sided, but unlike the shawl worn by Mir Jumla. It is decorated on both sides with contrast colour *pallavs* and borders, again in different colour. This suggests the possibility that pairs of shawls might be woven, the same design in different colour combinations and then stitched back to back.

There is some evidence of Mughal shawls found from the collection of Bharat kala Bhavan, Varanasi. These shawls became the major source of study to understand the patters, colour combination and weaving technique of Kashmiri shawl which has began its journey during the period of Mughal dynasty. The earliest example of this group is a plain cream colored shawl with narrow woven borders and a *pallava*. The shawl has narrow floral borders on all sides. Both the *pallava* have a single row of poppy flower plant motif. The plant constitutes a four-petal flower which is commonly known as single poppy two buds and leaves. The petals are in red and saffron, leaves are in green colour. The each *pallava* consists of twenty one motifs, guarded by a narrow floral border (Plate 4.23).

Another shawl depicts a large flower at the top slightly turned towards the left. Decorative flower plant leaves are also highly stylized. Red colour is

used for the flowers but saffron yellow, deep green, black, pink and white are used for the plant motif (Plate 4.24).

4.4.2 *Sashes*:

The uses of belt at the waist in associated with Central Asian fashions. From the time of Akbar a clear references of *pataka or sashes* has been noticed. It became a part of royal dress. The earlier portrait of Akbar period depicts *Mir Musawwir* hold in his hand the long and humble petition in Persia. He wears at his waist a simple *pataka* (Plate 4.25). The root is loose but graphically rendered, the loop that is suspended from it is again very clearly articulated. The characteristic of *pataka* has changed in the middle of Akbar period. It has become more ornamental (Beach and Koch: 1997). Abul Fazl mentions in the *Ain-i-Akbari* about the silks and cotton. There were various type of *pataka* prevailed in the Akbar court. It reaches down to the knees. The patterning appears to be more complex, the emphasis was given in the geometric designs and zigzag design. Another *pataka* is noticed, wore by the Emperor Akbar in the episode of the *Punishment Melted out to Adham Khan* from the imperial copy of *Akbarnama* (Plate 4.26). This painting depicts the Emperor Akbar in indigenous garment. He emerged from the inner chambers, hearing the commotion caused by the rebel's act of aggression. Here he wears not only the *jama* but also a Hindu-style of *dhoti* covering his lower limbs, the torso is bare except for a wrap, but under the wrap one can see a *pataka* tied at the waist ends hanging in front. The *pataka* worn along with *dhoti* is very common in the early sculptures and pre-Mughal paintings.

There are two other developments as far as the *pataka* is concerned. One is the gold brocaded *pataka*, the emperors himself is seen wearing a much shorter, additional *pataka*, to support the back not for adding to the adornment around his waist. These types of short *pataka* seem to belong to emperor alone. And the second one is plain white material, just a little shorter in length than the principal *pataka*. The double *pataka*, a plain white one in addition to the ornamental gold brocaded appears with remarkable consistency till the reign of Jahangir. One of the painting by Manohar which depicts the two versions, where the old Emperor Akbar is seen seated under a canopy in conversation with Mirza Aziz Koka, the emperors wears his own style of *pataka*, a very short thick one in addition to the longer decorative one (Plate 4.27). The painting from the period of Jahangir and Shahjahan provides a vital idea about the Mughal *pataka*. At the Jahangir court two different styles can be seen. The silk *pataka* brocaded with gold, threads, worn too little below the knees, full and modestly broad, with a pattern of generally vertically placed floral scrolls.

Abul Hasan paintings *Jahangir Embracing Shah Abbas of Persia* (Plate 4.28) depicts the two monarchs standing on the globe, Jahangir wears the long gold brocaded *pataka* in conjunction with a short one, much like the one worn by the old Akbar depicted in the paintings of Manohar. The paintings depicted in the *Padashahnama* provides various range of patterns on the *pataka*, like the gold grounds with scrolling vines, floral sprigs placed within fine lattice work, single flowers rising in the vertical rows, broad colorful stripes in alternating colors. There are *patakas* tied under bejeweled belts, hold firmly in place with ornamental leather belts,

fastened with knots, passed through folds. The major characteristic of the *pataka* during the reign was divided in flowering plants in the end panels worn shorter, the ends hanging in front but ending well above the knees (Goswamy:2008).

The common features of all the *patakas* are the two free hanging ends with pattern concentrated at each end. In a brief survey of miniatures of the Mughal period, one can notice that, the *sashes* worn during the period of Jahangir seem to have been patterned with motifs in geometric arrangements. Those patterned with growing flowering plants in naturalistic arrangement seem to appear during the reign of Aurungzeb (Plate 4.29).

4.4.3 *Jama* :

In Persian, the word *jama* means a garment, robe, or coat. *Jama* regards as a garment of which the breast part fits rather tightly around the body, the waist seam tends to be slightly high, the length comes at least down to the knee and the skirt is flared. With the coming of Mughal a new era began in the field of Indian textile and costume. The reign of Babur is not especially rich in this respect. *Prince in Persian Costume Reading Album Leaf* (Plate 4.30) depicts the Emperor Babur in Persian costume. The general richness of textiles was found from the period of Humayun, which can be noticed from the memories of Gulbadan Begum. *Humayun in a Tent* (Plate 4.31) depicts the Emperor Humayun was sitting in a tent along with his courtiers. This painting gave an idea about the stylization during the reign of Emperor Humayun (Fig 4.1).

It is also clear that the *jama* is essentially an outer garment for formal wear. Mughal and Rajput paintings show it as tied at the side, just below the armpit either at the right or at the left. The *chakdar jama* is the one with hanging, pointed ends of the kind that one sees in many a Mughal painting. The *chakdar jama* is a creation of the Akbar period, due to the adoption by Akbar and his court it gains popularity in the early sixteenth and seventeenth Century. Hindu *chakdarjama* fastened on the left hand side of the body (Fig 4.2) and the *jama* worn by the Muslim courtier fastened it on the right (Fig 4.3).

A conical *jama* was found from the reign of Emperor Akbar (Fig 4.4 and Plates 4.32). The costume had three verities of *jama*. The first type was that type of garment which reached below the knee, the other had pointed ends. Sometimes these points become very sharp and elongated, reaching almost to the anklets. Other type was long enough to cover almost the whole of the trousers. The evidence of striped *jama* was found from the pages of *Padashnama*. The stripped *jama* were usually popular during the reign of Emperor Jahangir as well as with the plain formal cut *jama* (Fig 4.5 and Fig 4.6). Highly decorated *jama* was found from the reign of Shahjahan (Plate 4.7). (Goswamy: 1999).

4.4.4 *Paijama* and *Pataka* :

Paijamas are worn along with *jamas*. This *paijamas* are in flat colour. But a certain changes were noticed in the stylization of *paijamas*. For example, floral printed *paijamas* were noticed in the period of Emperor Jahangir as well as stripped *paijamas* were also noticed (Fig 4.8 and Fig

4.9). Heavily decorated *paijama* were found from the reign of Shahjahan. These types of *paijamas* were worn along with the transferring type of *jamas* (Fig 4.10).

Pataka were the waistband which was also used along with *jamas*. There was a large variation of *pataks* found from the period of six Mughal. For example, *pataka* during the period of Babur was in short length and with a simple design (Fig 4.11) in comparison to the waistband belong from the period of Humayun, (Fig 4.12). A geometric pattern was found in the *patakas* of Akbar (Fig 4.13). An extremely developed *pataka* was noticed in the period of Jahangir (Fig 4.14). A well decorated but simpler in design was noticed in the reign of Shahjahan (Fig 4.15). The floral pattern was prominent in the *patakas* of Emperor Aurangzeb (Fig 4.16).

4.4.5 Jackets (*Sadri*, *Farji and Nadira)*:

It is clear that the word *sadri*, perhaps the most popular name under which a waist coat or jacket of the Islamic or Indo Islamic kind is known. It relates to the upper part of the human breast. *Sadri* means a sleeveless jacket worn over a shirt or *kurta* by both men and women. *Farji* is a kind of long over garment without sleeves or very short sleeves. Open in front and worn like a coat over a *jama* or *angarakha* seen occasionally in Mughal paintings. Sometimes it is seen with a fur collar (Fig 4.17). Emperor Jahangir introduced a coat, which was known as *Nadiri*. (Fig 4.18 Plates 4.33).

4.4.6 Turban :

Sir Thomas Reo has described about the turban of Jahangir with plume of heron's feathers in one side and the other side is decorated with ruby, and diamond. It is easy to identify the headgears of Babur and Humayun, the first two rulers of the Mughal dynasty of India. The former's turban is little full like that of the Turks, with a projecting of *kulah* in the centre and the latter *chagatai* style *taj* with deep slits and a tall pointed centre.

Abraham Early has mentioned about the Humayun cup in his book "*Emperors of Peacock Throne*". It was the description about the occasion when the king of Persia first meets with Humayun during his exile. It was the robe of honor sent to him by Shah, the king of Persia. But being a Sunni, Humayun omitted to wear the cap sent along with the dress, and jewellery. Shah Tahmasp of Persia had noted the omission and demanded "*You must put on the Persian Cap*", and Humayun, in no position to object, amiably replied "A *taj is an emblem of greatness, I will with pleasure to wear it*". The Shah then with his own hands place the cap on Humayun's head (Early: 2007). Akbar's had a flat turban (Fig 4.19), Jahangir had a little looses (Fig 4.20) and Shahjahan's much tighter and sloping towards the back (Fig 4.21) with a cross band herding it together and so on. (Fig 4.22) depicts the turban of Emperor Aurangzeb.

4.5 Representation of Motifs:

Muslims respected the Holy Quran above everything else and Muslims artist of Turkey and Iran dedicated their whole life to the service of decorating the holy scripture of the Quran. In Islam, it is a sin for man to

make the picture or statue of a living creature. It was a common belief that on the Day of Judgment these artist would be challenged by the angel with the word, "*You have made a figure, give it a life if you can*" (Goswami:2011).

The animal motifs however took some time to enter into Islamic decorative scheme in India. A deep rooted popular belief was that the depiction of living life was prohibited in Islam. The early Turkish rulers of India generally respected this sentiment on Islamic decoration. The early period of India was therefore purely ornamented, confined to conventional arabesque, interlaced geometrical pattern, and calligraphic inscriptions sometimes with trees and flowers in which there was no living spirit. The motif was taken from various sources. Babur came from a part of Central Asia. Like the India, Central Asia did not have the variety of flora and fauna. So, he was very much fascinated by the amazing natural surroundings of India. The *Baburnama* describe about the white jasmine which he found larger and more strongly scanted than the yasman flower of Ferghana. He has described about the good looking plantain tree and how it produce banana, the mango fruits, the different varieties of palms and orange, jackfruit and many other. It is clear from that description that Babur had a deep love for nature and in the later period the representation of various floras was found from the architecture made during the reign of Babur. For example, Char-Bagh or four quartered plan with paved paths, with ornamental features like shrubs, and flowers, and sprays of rosy almond or silvery flowering plum trees were noticed. He was drawn to the natural world, his observations and descriptions of plant are far more

detailed and original than his comments on architecture (Goswami: 2011).

As like as the Mughal architecture, the depiction of flora and fauna was found from various textile during the region of Mughal emperor. The reference of Mughal fabric available from the various museums showcases the representation of flora, which was used intensively and became the prime source of inspiration for imperial artist. Here it can be mentioned that the word tulip was derived from '*tulbend* meaning a turban to which the shape of the flower was linked. Tulip was described as long narrow petals with tips as sharp as needles and these motifs were available in textiles, architecture and ceramic as well as within the miniature paintings and album.

The love for nature was continued in the region of Akbar as well as Jahangir. Akbar was not a mere romantic who sought only the picturesque in flora. Nature appealed to him for its grace and delicacy. According to Abul Fazl, Akbar looked upon fruits as one of the greatest gift of creator and paid so much attention to fruit growing, the horticulturists of Iran and Turan had settled in Agra. Besides this, a department was maintained with great attention for the animal. Akbar kept one hundred and one selected elephants for his personal use. He had a love for horses. For the dignity of the court, he ordered camel-fights. Among the birds hawks were the emperor's favorite and used them for hunting purpose. The depiction of animal motif was found from a goat coat during the region of Akbar's period as well as the reign of Jahangir, Mughal monarchy had taken deep roots in the soil of India. Under the Jahangir a special branch of miniature painting dealing with flora and fauna motifs had reached its zenith. The

animal and plant studies made by Jahangir's artists constitute a unique chapter in the history of Indian art.

The evidence of animal motifs like tiger, birds winged insects are depicted in a *Riding Coat* from the court of Jahangir (Plate 4.33). Besides this fragment animal carpet was found from late 16 to early 17th century which gave an idea that animal wee widely used (Plate 4.34).

One of beautiful flower study during the reign of Shahjahan was the blue lilies. The plant with its two open flowers and the closed bud is portrayed realistically in a conventional background just like the manner of red tulip of Mansur. These motifs were used extensively in various fabrics in Mughal dynasty. Besides the representation of motifs in various costumes like *angarakhas*, *ghagras*, *patkas*, *paijamas*, and the decorative items like rag, tent panel, carpet, a large number of floral motifs were found from the Mughal *patakas*.

In 1665 during the reign of Aurangzeb, an imperial order banned the making of the birds, animals and figures which had been made for children on festival days. According to orthodox Muslim tradition, the making of such things usurps the pre-rogativ of God. It seems likely that this was the time when he also shut down the painting ateliers and turned against music and poetry. Later he also forbade the use of gold cloth. A particularly rich dagger, with a fine watered steel blade and a hilt of grape fade set with rubies, emeralds and diamonds can be seen in painted form at the reign of Aurangzeb. Besides this a rug was found from his reign with the repetition of floral motifs.

The love of nature was a grand imperial heritage among the Mughal. The unusual picturesque and the gracefulness of nature, whether in flora and fauna, invariably aroused the admiration and emotions of the rulers. Which inspire them to discover a sense of joy in art. The amalgamation of Persians and indigenous motifs were noticed. Here the reference can be drawn from the motifs found at Fatehpur Sikri. The various representations of motifs like, *chakra*, *padma*, *purnakalasha*, *swastika* were noticed (Goswami: 2011).

4.6 Representation of Design:

All the motifs found from the various painting and fabric of Mughal dynasty reveals that, a well developed designing and wearing technique was there in Mughal dynasty. Among the various motifs, it is the flora which finds an extraordinary place in the decoration of textile in Mughal period. This fabric was further used for the purpose of making various costumes like *angarakhas, patkas, paijamas*, *dhotis, pagris*, bedcovers, carpets etc. The designs were transferred to fabric by using various methods. For example, weaving and printing. The wearing process reached its zenith during the Mughal period. All the fabrics found from this period revels that every piece of fabric was woven with a great attention and for particular items. For example, shawls had a decorated ends with floral strips. The treatment of the design was very naturalistic and simple. For example, like one flower, two buds and the couple of leaves formed the whole pattern.

The other technique of transforming design into fabric was printing. The printed fabric was highly appreciated by the European travelers due to

their colour scheme. In that time, Indian printer used to blend dyes with a mordant dyes which resulted in fugitive glow colour. Most of this design had a relation with the western adoption of the Chinese decoration. The Indian craftsman also put their ideas into the design, which was deeply influenced by Persian art. As a result the design was even more fanciful, which obviously increase the demand for Indian fabric in the European market (Mittal: 2011). Here are some of the designs found from the various textile items of Mughal dynasty.

1. *Buti* designs of *pataka*, Mughal. (Fig 4.24)
2. *Pataka buti,* Mughal. (Fig 4.25)
3. *Pataka buti*, Mughal. (Fig 4.26)
4. *Gulab phul buti* of *angarakha*, Mughal (Fig 4.27)
5. *Jari buti* of *Angarakha*, Mughal (Fig 4.28)
6. *Buti* of *angarakha*, Mughal. (Fig 4.29)
7. *Buti* of *jama*, Mughal. (Fig 4.30)
8. *Buti* of *jama*, Mughal. (Fig 4.31)
9. *Buti* of *Pataka*, Mughal. (Fig 4.32)
10. *Pataka buti,* Mughal. (Fig 4.33)

4.7 Representation of Colour:

Abul Fazl's, *Ain-i-Akbari* describe the uses of colour in the imperial court. White and black are treated as an origin of all colour. They are looked upon as extremes and as the component part of the other colours. In

cloths, Akbar encouraged the *chokidar kurta* with six pointed lapel ends below the gown like cloak in various colour like yellow, orange near purple. This might have adopted from Rajasthan. During the reign of Jahangir it was the pastel shade which used more. For example, the *churidar paijama* was seen in soft green silk. The *sashes* was a kind of a garment with gold cloth and pastel shade flower. Shahjahan`s period is known for the use of rich and colorful costumes. He was an expert of brocades and jewellery and had established various workshops near Chandi Chowk in Delhi, when he built the Red Fort in Shahjehanabad. The costumes stored in the imperial wardrobe are arranged according to the days, month and years, and also their entries according to their colour, price and weight. They put the lighter stuff higher in rank and if some pieces have same weight, they arrange them according to the colour. Here the order of colour is given below: *tus*, *safidalcha*, ruby-colour, golden, orange, brass coloured, crimson, grass green, cotton flower coloured, etc are being used by the imperial court. The imperial wardrobes are flooded with the above mentioned colour as mentioned by Abul Fazl (Fazl: 1977).

Printing, painting and dyeing was traditionally done with natural vegetable dyes from the earth, plant and minerals. The rich burgundy, gold, mustard and indigo tones of the Indian colour palette was flooded with the new range of colour of Persian preference like pistachio green and its variants derived from pomegranate and the deep and vibrant yellow tones are rendered by the exorbitantly priced saffron (Kumar:2006).

4.8 Conclusion

In conclusion it can be said that Mughal had brought a new horizon in the field of costume and textile in India. This dynasty not only played a vital role for the development of costume but also dance music, painting, architecture etc. They maintained a close link with Persia. The amalgamation between Indian and Persian element brought a magnificent change in the development of textiles industry in India. The Emperor Babur was belonging from the land of cooler climate. The garment which was pleasant in the cooler climate was totally unpleasant in Indian climate. The major development of costume had noticed with the reign of Emperor Akbar. He introduced the *chakdarjama* in his court. He restyled this garment by removing the slits, rounding the hemline of by increasing the fullness of the skirt.

Akbar relatively loved simple attire. He also introduced a new trend of wearing shawl. *Doshala*, two shoulder mantles stitched back to back so that the wrong side of the fabric is hidden become popular during his reign. The Emperor Jahangir also had a deep love to design his cloth .He had introduced a coat which has known as *Nadiri.* The length of this coat is below the thigh. The *Indian coat or angarakha* become the further development in the field of costume during the reign of Shahjahan. The trousers were usually striped. The reign of Aurangzeb was known for the simplicity of costume. He had banned the use of silk garments in his court life.

They have set up various *karkhanas* in various places of India like Agra,

Lahore and Fatehpur Sikri. According to the taste of the emperor the designs of the costume varied. The traditions of unstitched Indian garment were replaced by the stitched garment of Central Asian origin by the seventh century. *James*, *choghas* and *angarakhas* remained the height of fashions along with accessories like turban, *pataka, juti* etc. They have contributed tremendously in the development of textile industry in India. The *zamdani* fabric is closely associated with Mughal, besides this the *chakinkari* work, *zordosi* work, glittering brocades were highly in fashion in Mughal court till 1668. The shawl industry was developed during the period of Mughal. The *pashmina* shawl became one of the symbols of Mughal aristocracy. They have maintained an export relationship of foreign countries. The Mughal have encouraged the art of craft in their own way. Textiles became a passion for the Mughal emperor. The *sashes* or (waistband) robes and other textile item were used for gift purposes during the period of Akbar. The representations of motifs with geometric arrangement were found from the *sashes* during the reign of Jahangir. The motifs with flowering plant in naturalistic arrangement were found during the reign of Sahajahan. The amalgamation of Persian and indigenous element was noticed in the representation of various motifs and designs. The Mughal led to the innovation of newer motifs which was modified to Indian taste. The artistic tradition of the Mughal style remained as a vital force in the textile craft of India.

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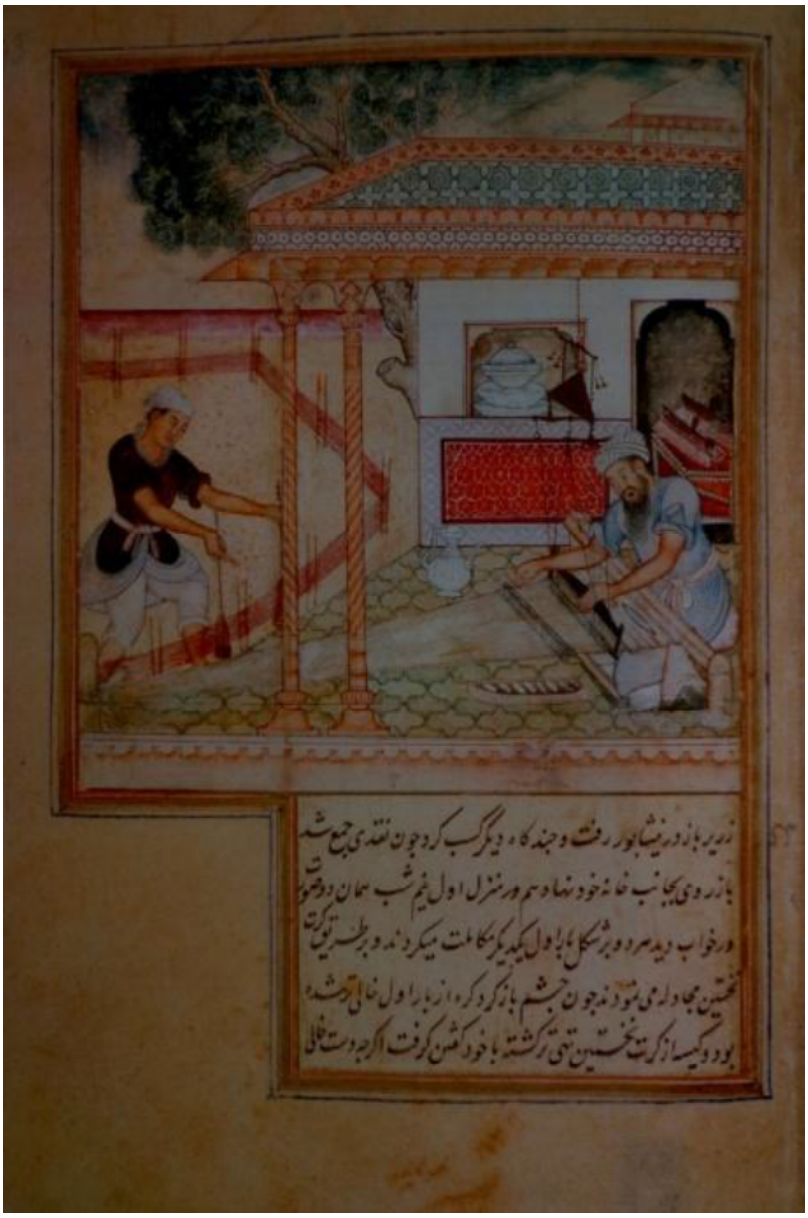


Plate 4.1 *16th Century Weaver Zarir of Nishapur Works at His Pit Loom*, Mughal School, C1580, The Trustees of the Chester Beatty Library, Dublin

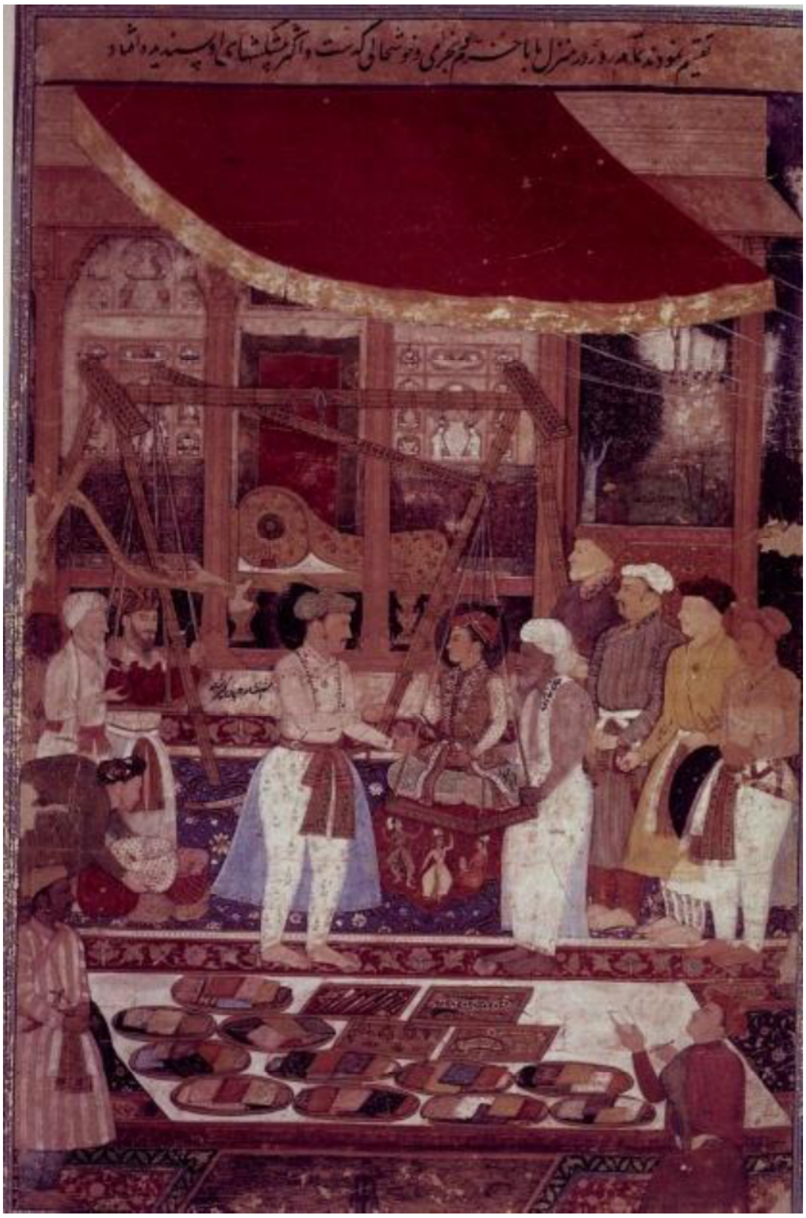


Plate 4.2 *The Emperor Jahangir weighing Prince Khurram on His Sixteenth Birthday in 1607*. An illustration from the Tuzuk –i-Jahangiri, Mughal, 1615-25.British Museum

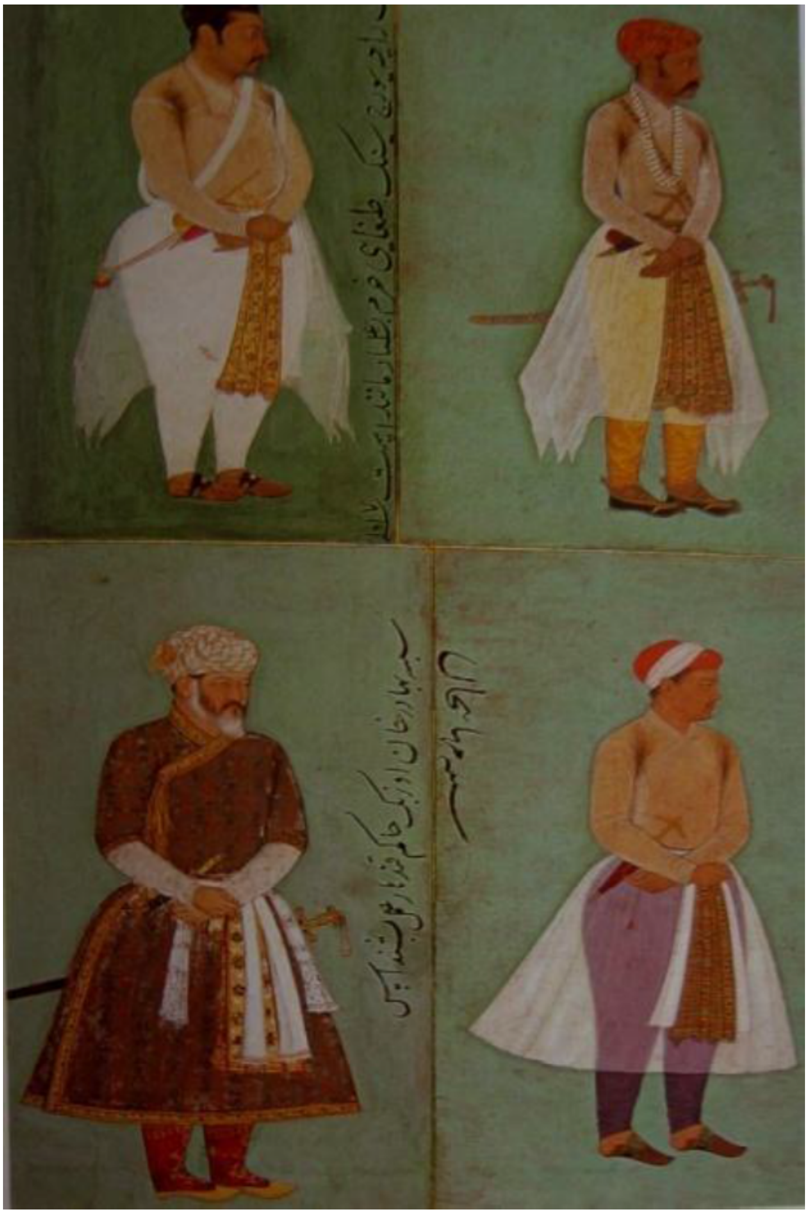


Plate 4.3 *Miniature from the Jahangir Album*, Attributed to Bishan Das, 1615



Plate 4.4 *Sultan Said Khan Pays Homage to Babur Near Farghana*.
Baburnama, dated 1597/98, National Museum, New Delhi

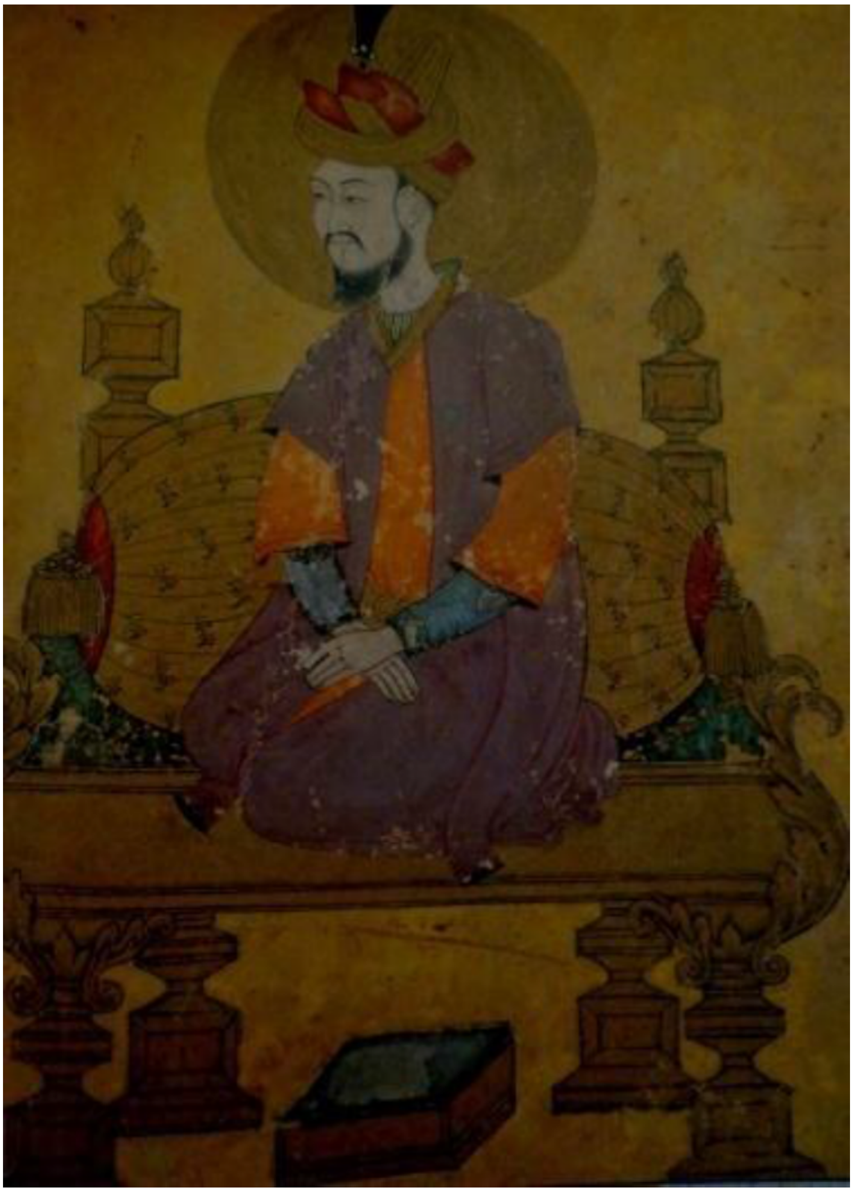


Plate 4.5 *The Emperor Humayun*, Murshidabad (c.1765-1770)

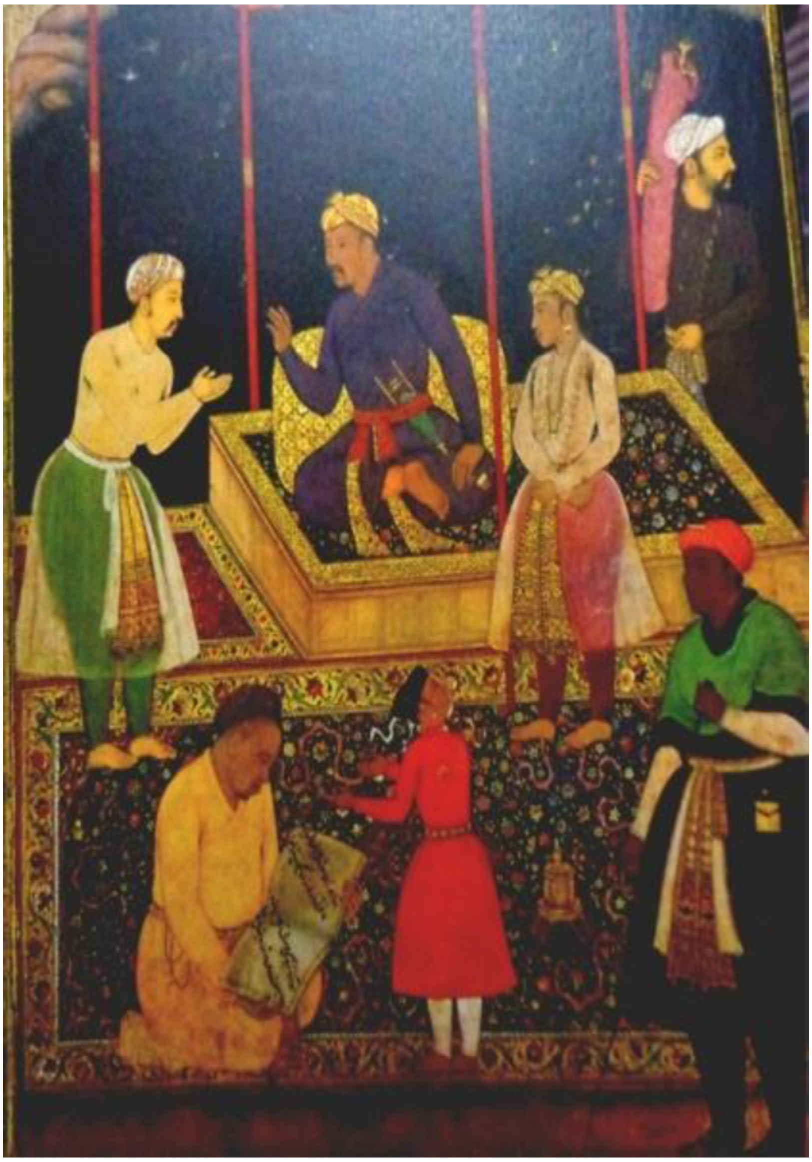


Plate 4.6 *Akbar in His Later Years,* Opaque Water Colour and Gold on Paper, Mughal School.1650-10, The Trustees of the Chester Beatty Library, Dublin



Plate 4.7 *Prince Salim as a Young Man,* Signed by Bichiter, Page from the Mintoalbum.C.1635

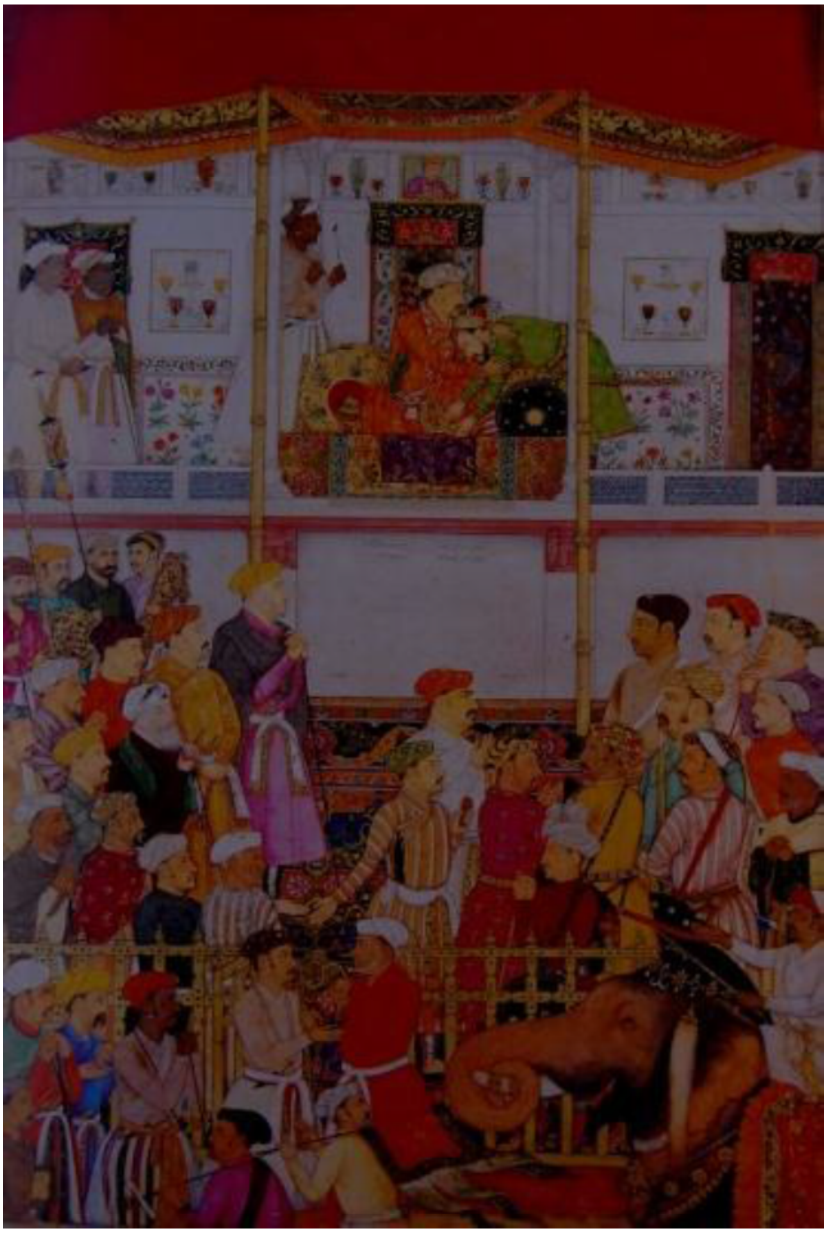


Plate 4.8 *Jahangir Receives Prince Khurram on His Return from Mewar Campaign*, Balchand, Jahangirnama, Fols 107b-108a

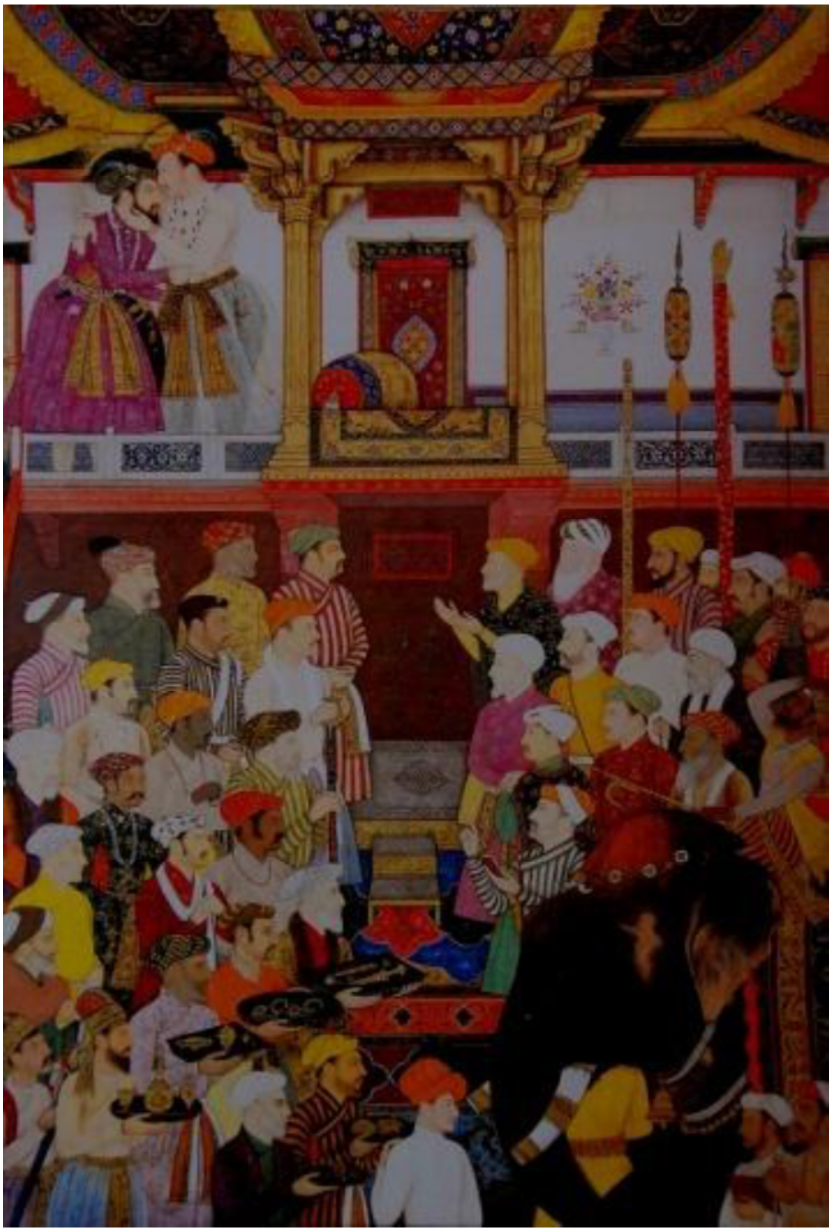


Plate 4.9 *Jahangir Receives Prince Khurram on His Return from the Deccan,* Ramdas, Murar, ShahjahanNama, p-7, Tuzuk,I, pp.396-95, Jahangirnama, Fols 155b-156a.



Plate 4.10 *Shah Jahan*, 17th Century AD, Victoria and Albert Museum, London

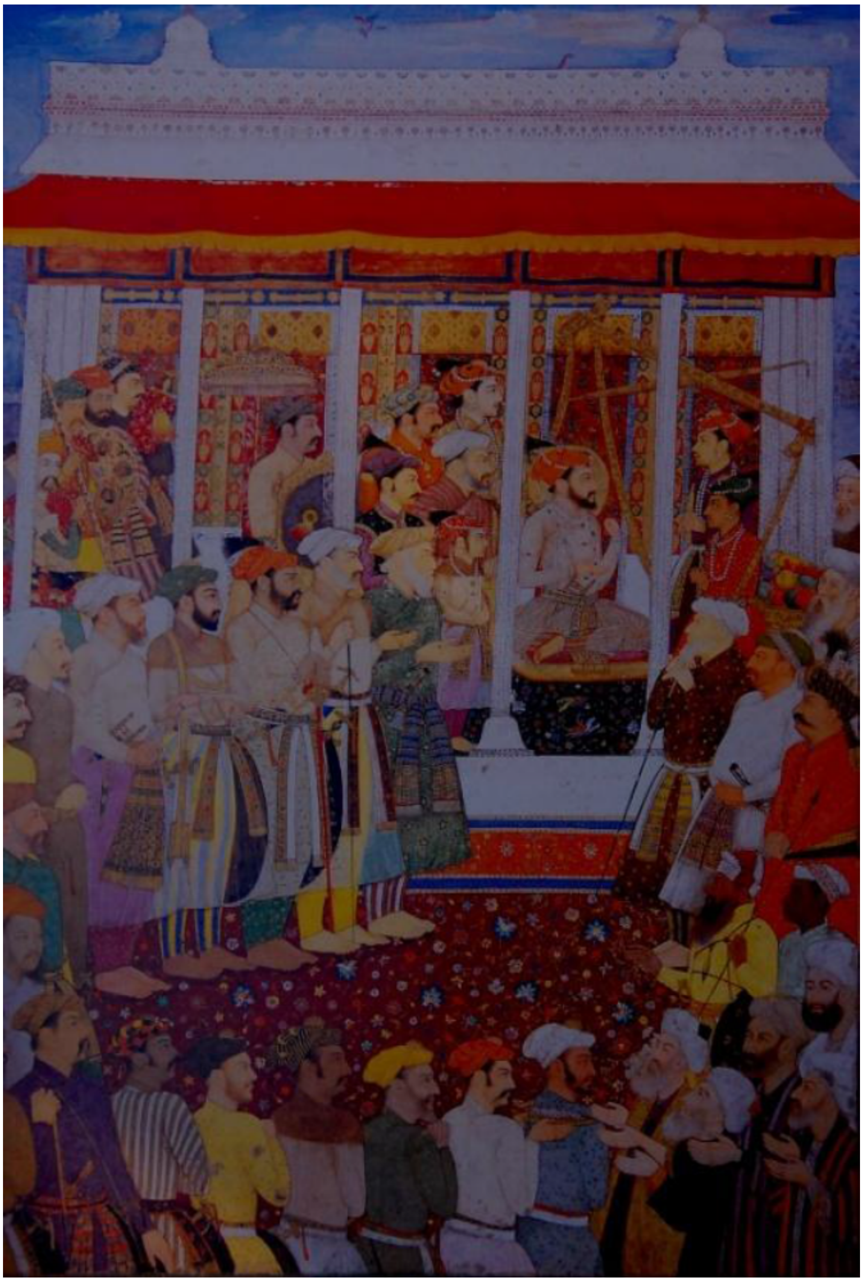


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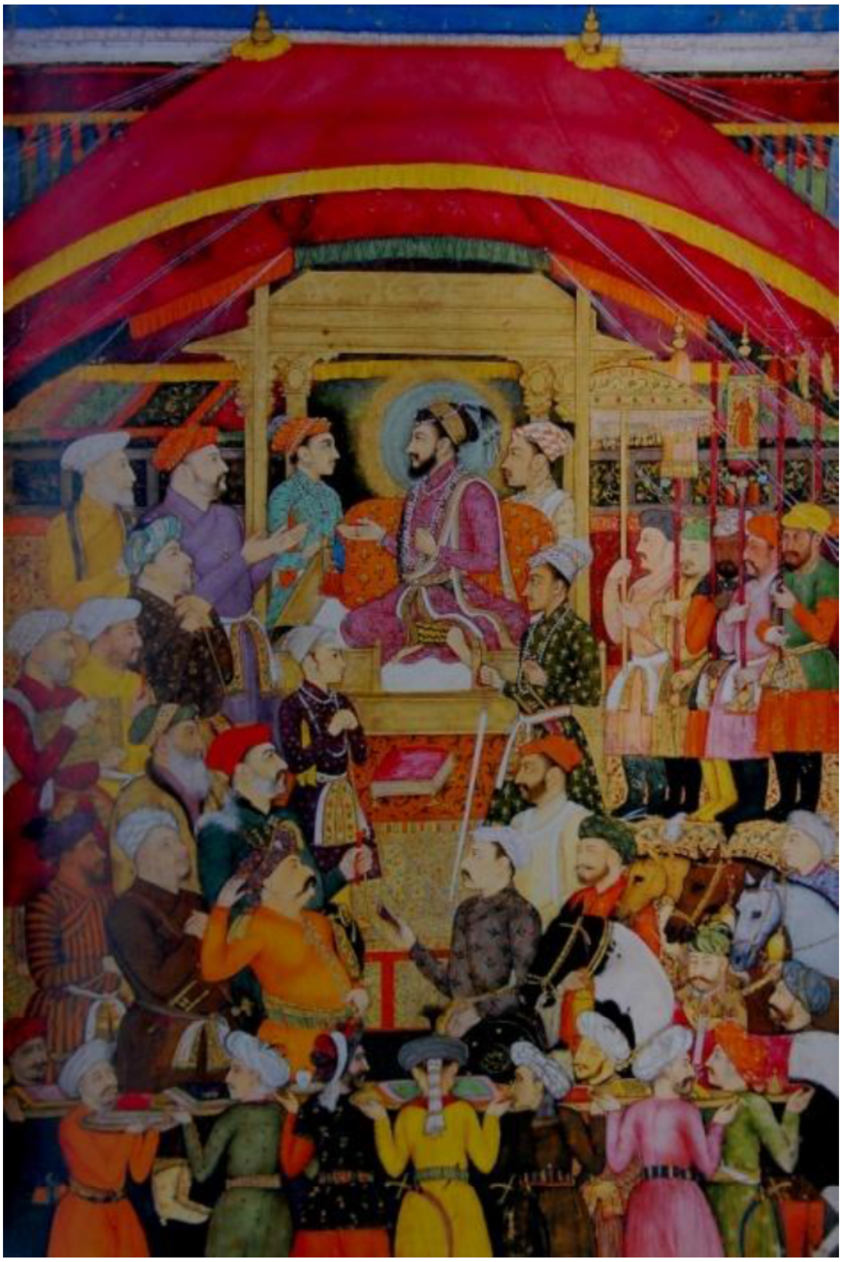


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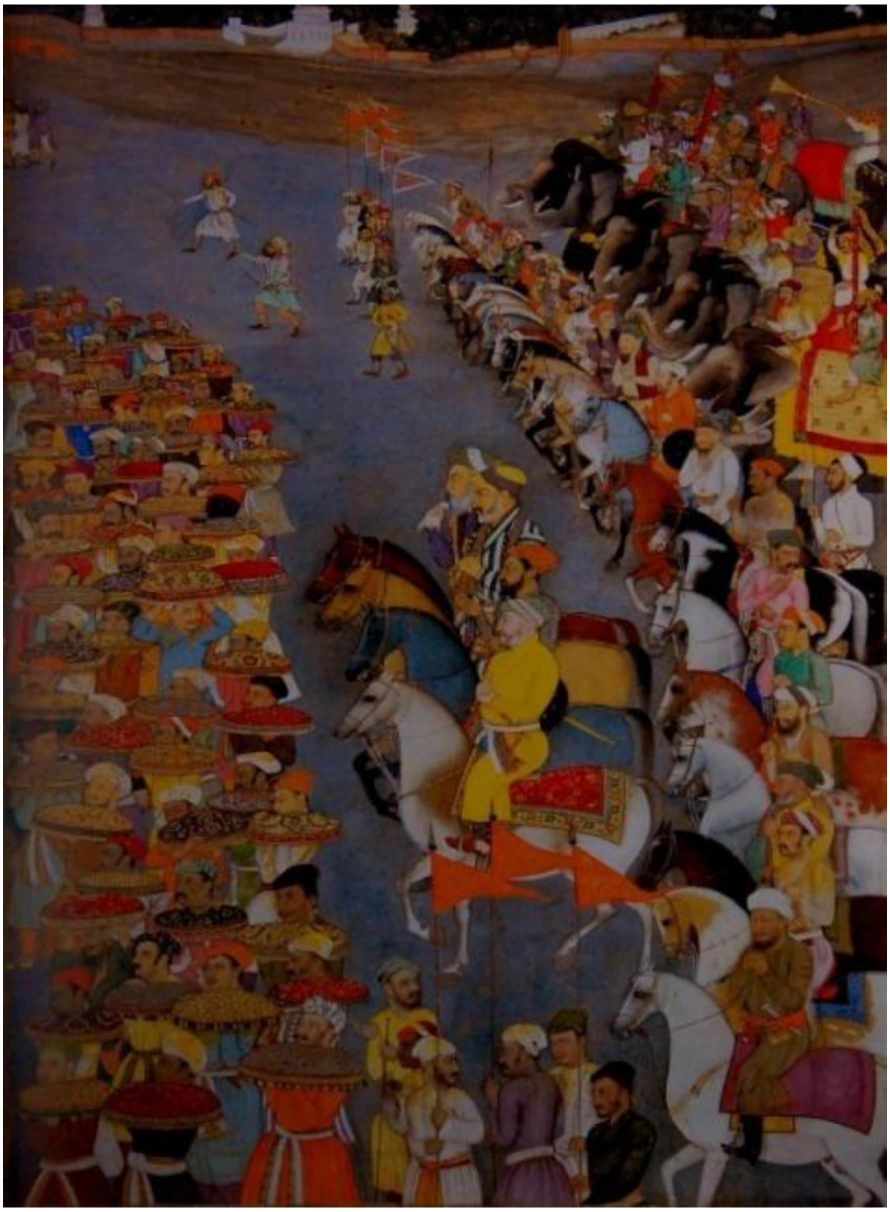


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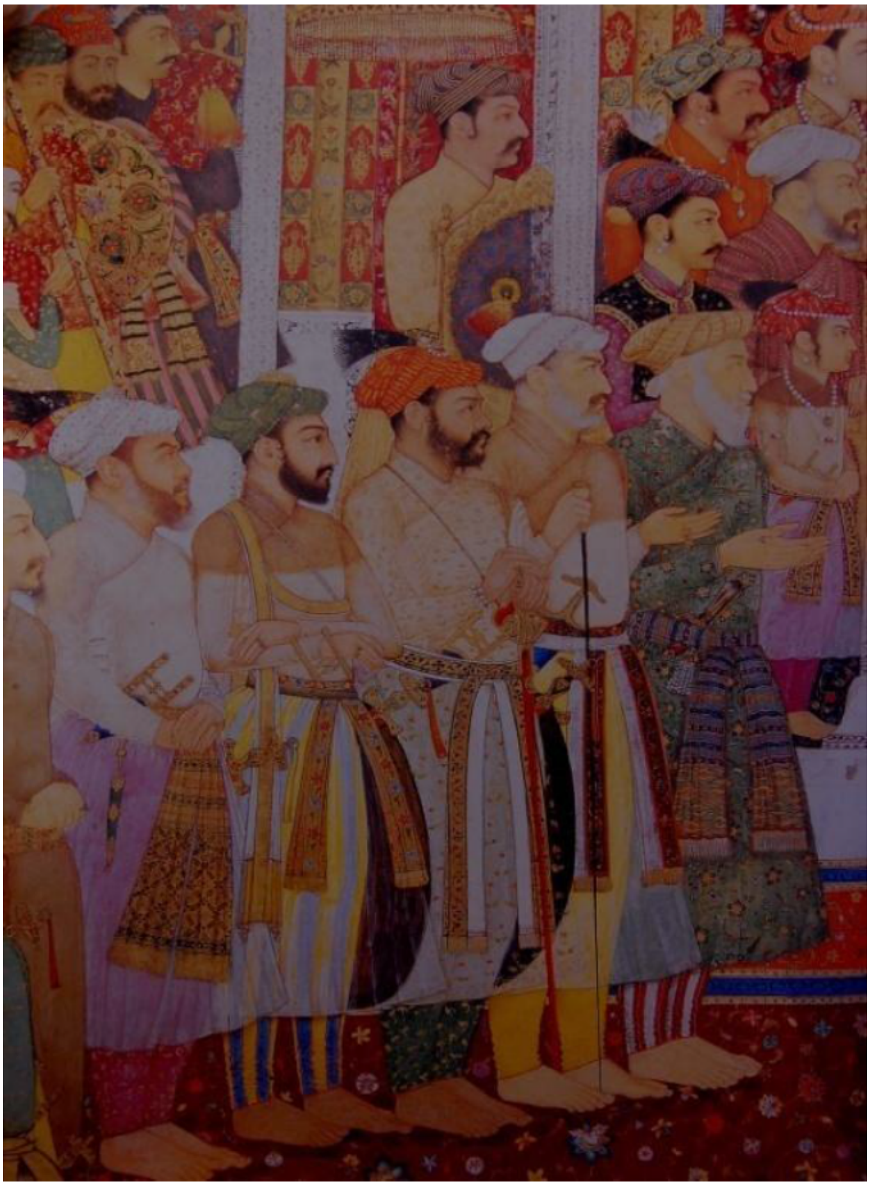


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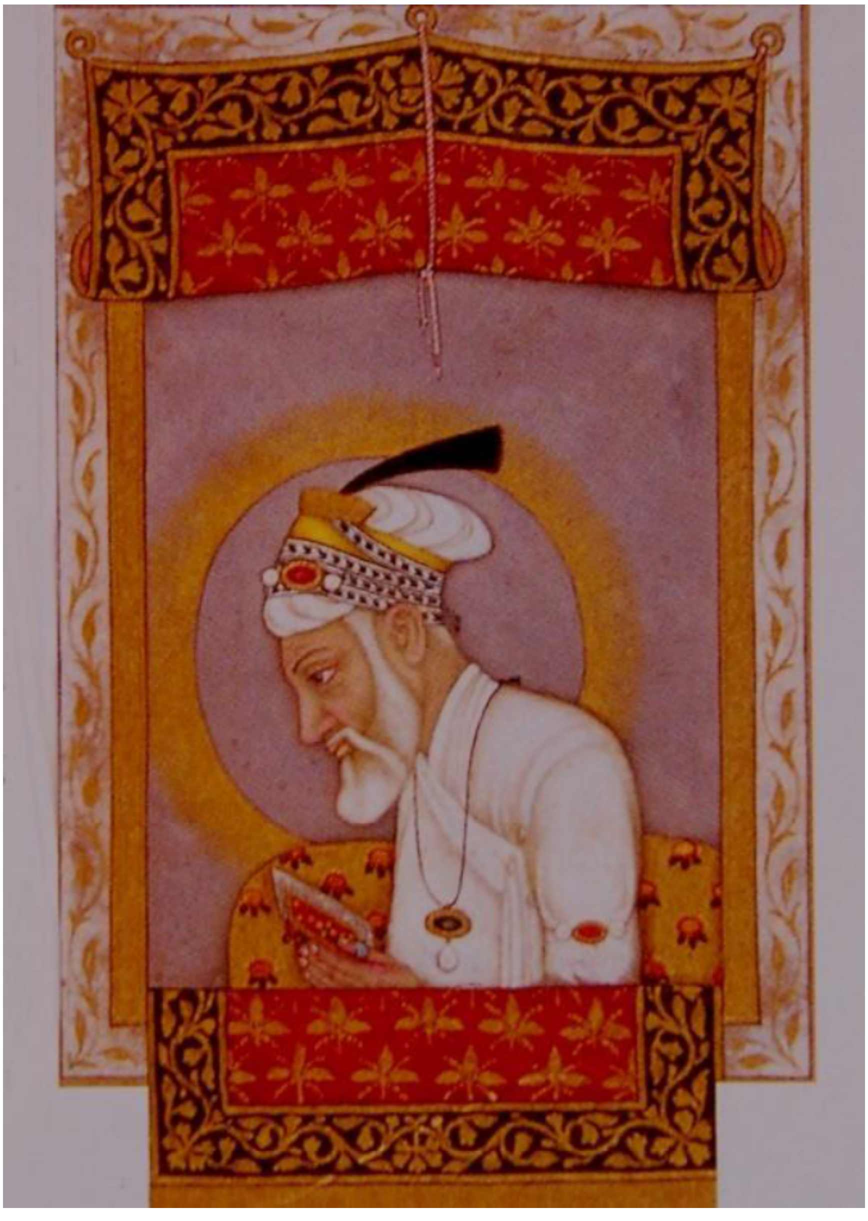


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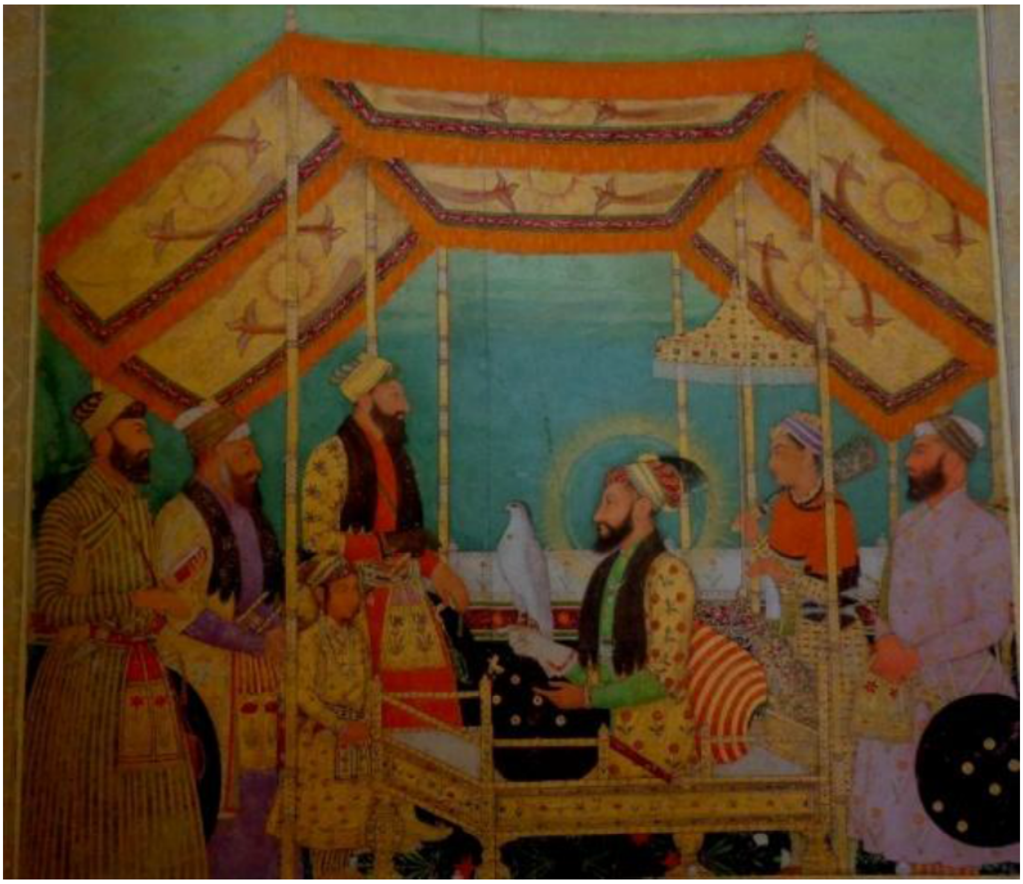


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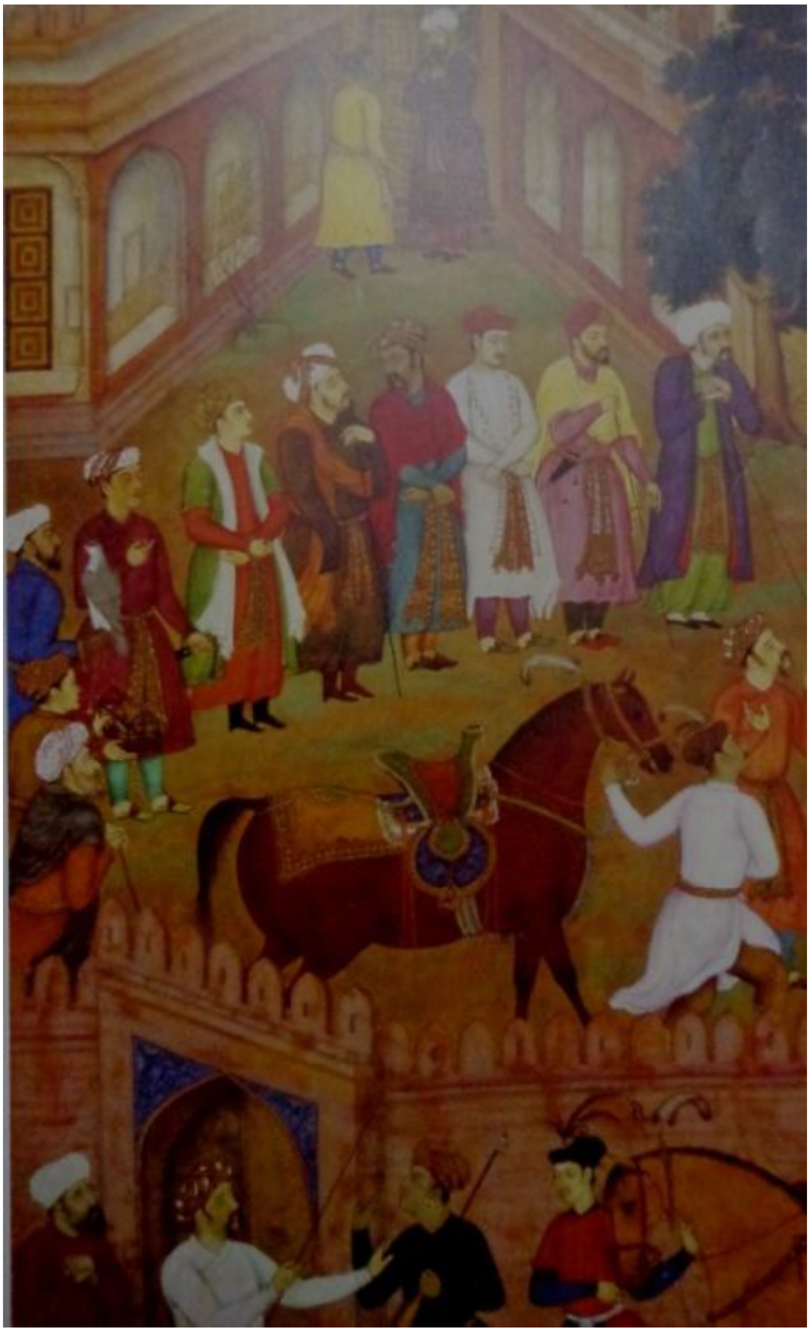


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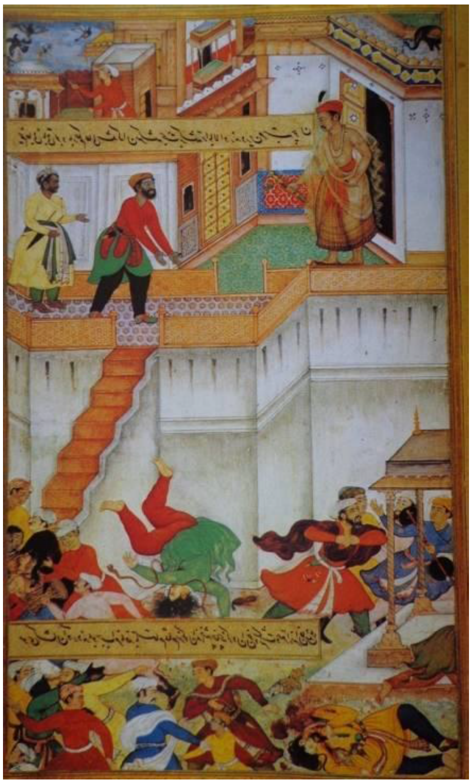


Plate 4.26 *The Emperor Akbar orders Adham Khan Death*, folio from an Akbarnama, Mughal, Ca.1590.Victoria and Albert Museum, London

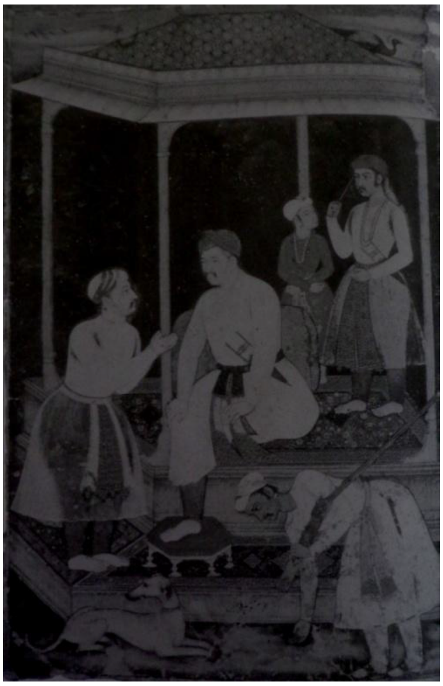


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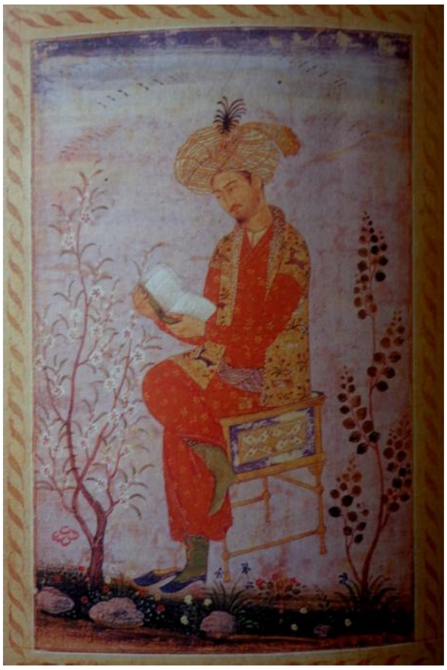


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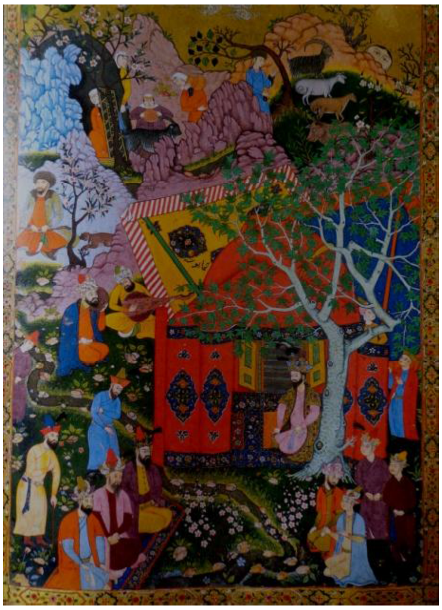


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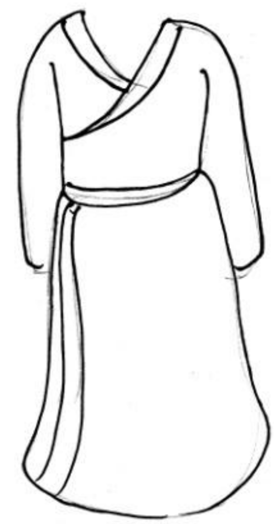


Fig 4.1 The *jama* during the period of Humayun



Fig 4.2 The Hindu *chakdar jama* during the period of Akbar



Fig 4.3 The Muslim chakdar *jama* during the period of Akbar

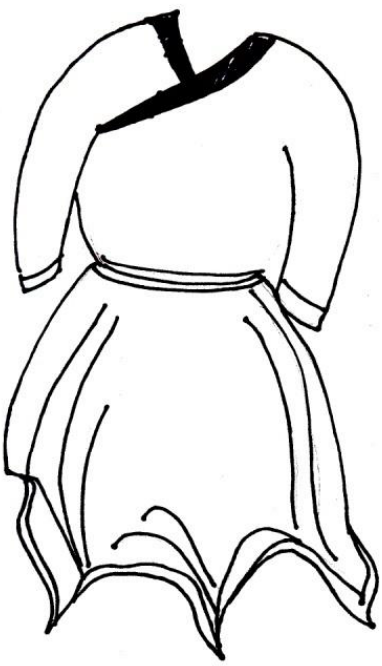


Fig 4.4 The conical shaped *jama* during the period of Akbar



Fig 4.5 The *jama* during the period of Jahangir

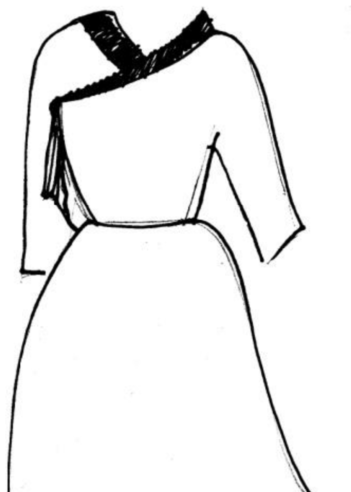


Fig 4.6 The *jama* during the period of Jahangir



Fig 4.7 The *jama* during the period of Shahjahan

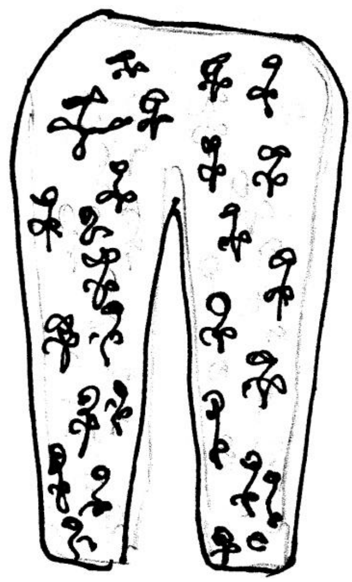


Fig 4.8 The *paijama* during the period of Jahangir

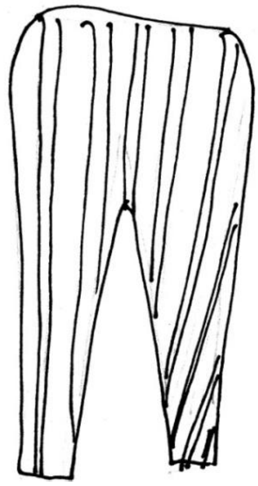


Fig 4.9 The *paijama* during the period of Jahangir



Fig 4.10 The *paijama* during the period of Shahjahan

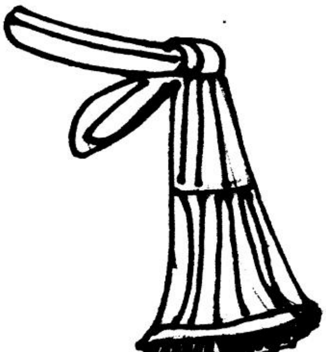


Fig 4.11 The *pataka* during the period of Babur

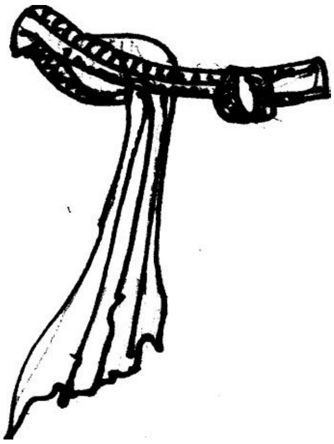


Fig 4.12 The *pataka* during the period of Humayun



Fig 4.13The *pataka* during the period of Akbar

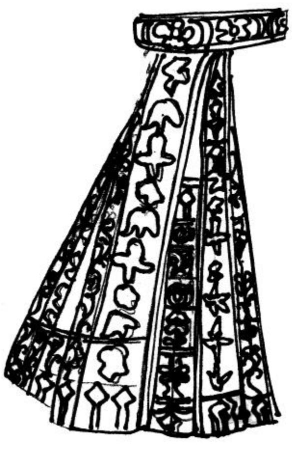


Fig 4.14 The *pataka* during the period of Jahangir

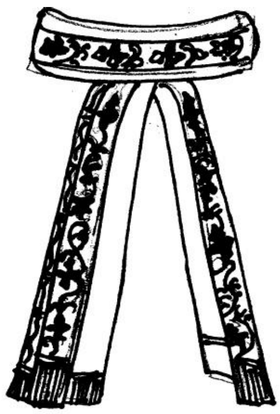


Fig 4.15The *pataka* during the period of Shahjahan

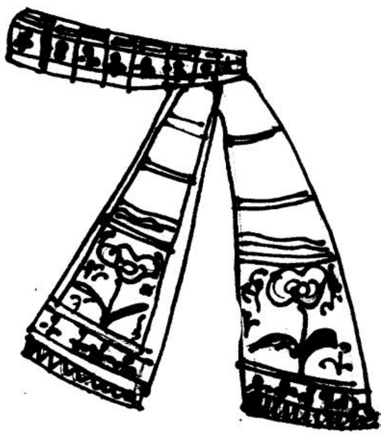


Fig 4.16 The *pataka* during the period of Aurangzab

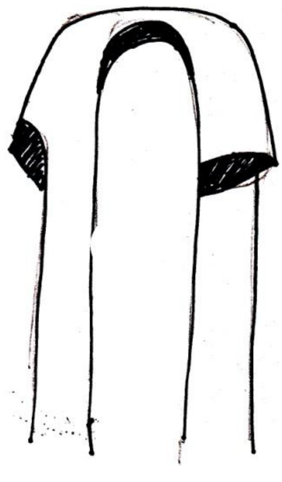


Fig 4.17 The coat found from the period of Humayun



Fig 4.18 The coat found from the period of Jahangir



Fig 4.19 The turban of Emperor Akbar



Fig 4.20 The turban of Emperor Jahangir



Fig 4.21 The turban of Emperor Shahjahan

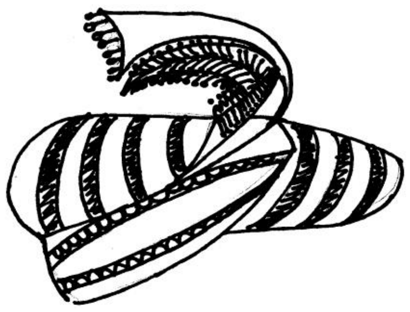


Fig 4.22 The turban of Emperor Aurangzab



Fig 4.23 *Buti* of *pataka*, Mughal

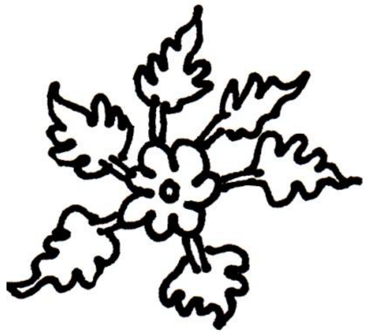


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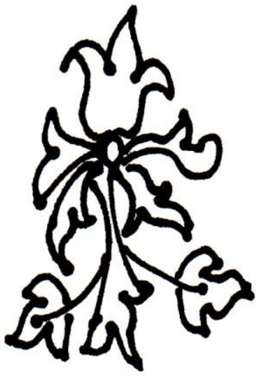


Fig 4.25 *Pataka buti*, Mughal

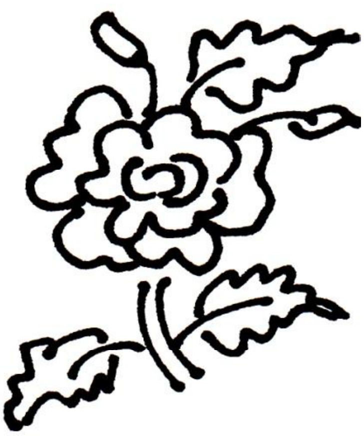


Fig 4.26 *Gulab phul buti* of *angarakha*,Mughal

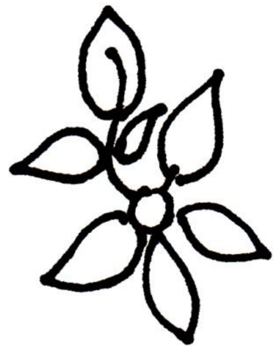


Fig 4.27 *Jari buti* of *Angarakha,* Mughal

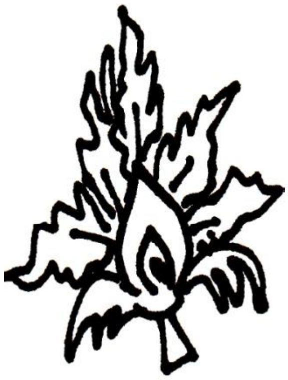


Fig 4.28 *Buti* of *angarakha*, Mughal



Fig 4.29 *Buti* of *jama*, Mughal

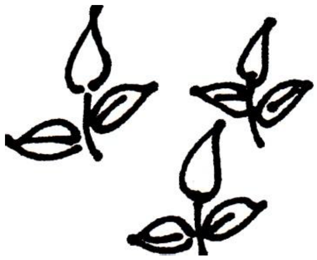


Fig 4.30 *Buti* of *jama*, Mughal



Fig 4.31 *Buti* of *Pataka*, Mughal



Fig 4.32 *Patka buti*, Mughal

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Chapter V

STUDY OF THE JEWELLERIES OF SIX MUGHAL: COMPARITIVE STUDY

5.1 Introduction:

The Indian craftsmen were inspired by the Mughal creative energy. The cosmopolitan cannons of Hindu jewellers begun to create various jewellery for their Muslim masters as like as the Hindus, Jains, and Buddhists. The pre Mughal Muslims had the wealth but they had little interest to develop the form of art and craft, as a result the description of jewellery from this period was very less. The pieces mentioned are neither as elaborate nor as gorgeous as those to be meet with the Mughal period. Muslim austerity gradually melted under the influence of Hindu lavishness. The basic characteristic of both the Islamic and Hindu art were the highly representation of the decorative element. Ornamentation became the prime source for both the form of art. The synthesis of the two cultures reached its glory during the period of the Mughal. Mughal had great love for art. They have provided craftsmen the full opportunity for the development of their skill in the field of architecture, painting and the other allied arts. It was that period, like the other form of art, the jewellery art reached its zenith.

5.2 The Development of Jewellery Industry during the Mughal Period:

The Mughal rulers of India had a fondness for the art of jewellery, and for that purpose, they commissioned artist and jewellers from all over the

country. The jewellers were come from aboard to prepare the exquisite item for personal adornment, as a result some sophisticated designs were produced with the amalgamation of Persian and Indian motifs. Some of the finest pieces of enamelled jewellery were produced during the period of Mughal. The reference of enamelled jewellery was available in *the Ain–i-Akberi* written in the sixteenth century by Abul Fazl during the reign of the Mughal Emperor Akbar. According to Fazl,´´ *...............the meenakar or enameller works on cups, rings and other articles with gold and silver. He polished his delicate enamels of various colours, sets them in their suitable place and puts them to fire. This is done several times over*" (Fazl:1997).So it was clear that this art of enamellings was established during the reign of Emperor Akbar and later on spread all over the country from the imperial Mughal *karkhanas.* The jewellery produced in Mughal *karkhanas* had a unique combination of various elements like gems, enamel, pigments and precious metals. The motifs were primarily of flowers plants, and animal's forms. During the reign of Shahjahan enamelling art reached its zenith. A large number of precious jewellery for the imperial throne was produced during this period.

The *Shah Nama* provides a vital idea about the works of enamelling. The enamelling work was found during the reign of Shahjahan. The magnificent object with enamelled inscriptions was specially crafted to place around the tomb of Mumtaz Mahal during her second death anniversary (Sharma: 2008).

The art of enamelling was popular in the Europe also. It was natural that the Indian craftsmen turns towards the European craftsmen to learn their

skill and technique of enamelling. The enamelling objects of Mughal had largely influenced by the enamelling in the west. During the eighteenth century, most of the artistic works which was done had based on Mughal aesthetic. It was also believed that the Mughal Emperor Humayun brought some enamellers from Iran after his return from exile. The pieces of ornaments made during the Mughal period were enamelled with lotus and poppy flowers and green foliage. The flowers made mostly of red and pink while various shades of green from light to dark were used to illustrate the leaves and creepers. Various birds' forms like Doves, Pigeons, Swans, Parrots, Kingfishers and Bulbuls were taken as motifs. The depiction of Peacock in enamelled ornaments became popular in later period.

Kundan was another technique of jewellery making which was found in Mughal period. It is a long and tedious process. First the design is made on matel base. The engraver engraves the design with a sharp tool. Then the master enameller takes over the ornament and fills in the colour within the metal compartments. The whole item is then placed in the furnace for firing (Sharma: 2008). Besides the *kundan*, there was inlaid hard stone technique. The earliest known example of precious metal inlay in hard stone is attributable to 12th century eastern Iranian world. In the later period, 15h century (Timurid period) Iranian school seems had taken the form of arabesque design in gold. Occasionally they include stones, which were set by a method in which metal is scarped in ward with a graver and pushed over the edge of stone similar to the procedure of modern bead settings. In India during the reign of Akbar the inlayers of steel were ranked equal to the inlayers of hard stones. According to Abul Fazl, the

inlayers were designated as *Zar Nishan* and received the same level of pay as craftsman of precious material work (Plate 5.3) depicts a pendant inscribed in the name of the Emperor Shahjahan, carved from nephrite jade (light, uniform grey, inlaid in gold in *Kundan* technique).

5.3 Changing Trends of Jewellery During the Period of Six Mughal:

Timur was the ancestor of Babur who came to India is 1526. Babur and his descendants inherited the love of the arts from their ancestor. Babur`s son, Humayun was ousted from his throne. During his exile he came in contact with Shah of Persia. When he finally regained his throne in 1556, the *karkhanas* were set up in the fort at Agra in which Iranian masters taught Indian craftsmen the secret of the Persian art, as a result the synthesis of two distinct styles, the Indian and Persian had taken place. The emperors had a great love for precious stones. Sir Thomas Reo, an English ambassador who visited the Jahangir court in 1616 described the jewels worn by the Emperor Jahangir on the occasion of his departure from Ajmer. "*On his head he wore a rich turban with a plume of heron tops (aigrette) not many, but long on the side hung a ruby unset, as big as a walnut, on the other side a diamond as great in the middle*"(Bhusan: 1964).

The pages of *Tuzk –e-Jahangir*, the fascinating memories of the Jahangir describe the jewels given or received as gift, the presentation of jewels as gift became a popular custom at the imperial court. Jahangir crowned himself with the imperial crown which his father Akbar had made following the style of crown worn by the Shah of Iran. ´´ *On each of the 12 points of*

this crown as a single diamond of the value of one lack of ashrafis" (Bhusan: 1964).

The *Ain –i-Akbari* provides a vital idea about the extensive use of jewellery during the period of Akbar. ´´*Diamonds, emeralds and red and blue rubies and sapphires have 12 classes, from the first of 30 mohurs value or upwards, to the last from 9 to 5 dams. The pearls are strung upon a number of strings equal to their classes, so that those of 16th class are strung upon 16 strings. The imperial seal is affixed at the end of each bundle of strings to avoid losses arising from unsporting, a describing is attached to each pearl to prevent disorder*" (Fazl: 1977).The pages of *Padashnama* provides an idea about the jewellery of Mughal court. *Jahangir Presents Prince Khurram with a Turban Ornament* (Plate 5.1) depicts the court life of Jahangir. This painting depicts the Emperor presents a dynastically important jewel to his son, who has just been titled as Shahjahan. Another page from *Raja Bikramjit and Afzal khan Offering Tribute* (plate 5.2) provides an idea about the *jams* and jewels and their importance in court rituals.

During the reign of Akbar and Shahjahan the jewellery industry reached its zenith. The king, prince and nobel people and common man decorated themselves with various ornaments. The ornaments were specially prepared with great skill by the craftsman for the various occasions. *The Portrait of Shahjahan* (Plate 5.3) depicts the emperor in a very highly jeweled way. He wore a pearl ornaments necklace and extremely jeweled crown. (Plate 5.4) depicts a pendent with the cameo portrait of Emperor Sahajahan. Jahangir never repeated his jewellery. He selects the jewels

according to the days depending on stars. He used three strings of double pearl chains which also had rubies and diamonds. Here the reference can be given of Hamida Banu Begum who presented a ruby to Akbar when she first saw the face of Jahangir after his birth, this ruby was worn by both Akbar and Jahangir in their sarpech. The weight of the ruby was 9 takas and 5 surkhs. It was worth of rupees one lack fifty thousand during those times (Mittal:2011).The uses of jewellery was prominent during the period of Aurangzeb, although he leads a private life of extremely simplicity, spending the personal needs by earning the money only through coping Koran but also found in extremely be jewelled on state occasions. One seal ring in the name of an officer of the Emperor Aurangzeb carved form nephrites jade is found. The other jewellery objects were also found. For example, (Plate 5.5) depicts a pair of bracelets in *kundan* technique and set with rubies and diamond. (Plate 5.6) depicts a pendant of *tarviz* (Amulets) fabricated from gold in *Kundan* technique and set with rubies diamonds, and emeralds.(Plate 5.7) depicts a forehead ornament of 17th century.(Plate 5.8) represent a pendent inscribed in the name of Emperor Shahjahan.(Plate 5.9) depicts a turban ornament from Mughal.

Besides the man the Mughal women played a dominant role in Mughal Empire. The women residing in the Mughal *zenana* were independently wealthy and many of them conducted overseas trade. For example, NurJahan traded in Indigo. Besides the business sense she also had various artistic talents. She wrote poetry, blended perfume, and design cloth. The Mughal court became the height of fashion. The Mughal women

were fond of jewellery. The jewellery were own not only for the purpose of attracting the attention of others but also became the distinctive marks of status, rank and dignity. The evidence found from foreign travellers, and the painting reveals that the royal ladies were loaded themselves with a large verity of ornaments. (Plate 5.10 and Plate 5.11) depicts the portrait of Nurjahan. Sir Thomas Reo who once had a glimpse of Jahangirs two principal wives one of them probably Nur Jahan found them so gorgeously dressed that he said *'if I had no other light this diamonds and pearls had sufficient to show them'* (Mukharjee: 2001).

The women wore a large number of jewellery in each and every part of the body. For example, head, forehead, ears, neck, arms, waist and legs etc. were decorated with jeweled ornaments. According to Abul Fazl there are sixteen constituents by which a woman is adorned. *Bathing with anointing with oil riding the hair, decking the crown of her head with decking the crown of her head with various jewels, wearing various kind of dresses, sectarian marks of caste and often decked with pearls and golden ornaments, tinting with lamp black like collyrium, wearing earrings, adorning with nose rings of pearls and gold, wearing ornaments round the neck, decking with garland of small flowers and pearls, staining the hands, wearing a belt hung with small bells, decorating the feet with gold ornaments and eating paan blandishment and artfulness* (Fazl:1977).

All the princes had various types of ornaments. The goldsmiths were busy with making of ornament. The best and most costly piece of jewellery were reserved for the king`s person, the queens and princes. The princes wore three to five rows of pearls hanging from their neck. In the middle of the

head was a cluster of pearls with hung down as far as the centre of the forehead, with valuable ornaments. The goldsmiths were busy with making of ornament. The best and most costly piece of jewellery were reserved for the kings person, the queens and princes .The princes wore three to five rows of pearls hanging from their neck. In the middle of the head was a cluster of pearls with hung down as far as the centre of the forehead with valuable ornaments of costly stone formed into the shape of the sun or moon or sometimes different types of flowers on the right side they had a little round ornament in which small ruby was inserted between two pearls (Smith:2002).

5.4 The Various Types of Jewelleries Used During the Period of Six Mughal:

In India both the Hindus and Muslims had considered ornaments as auspicious. The Hindus gave emphasis on gold ornaments where as the Muslims gave importance on the stone setting ornaments. The evidence found from the various accounts of foreign traveler provides the ample example regarding the use of ornaments by the Mughal women. (Plate 5.12) depict a page from *Ain-i-Akberi*, displaying the representation of Jewellery.

5.4.1 Head Ornaments:

The Mughal women decorated their body with various ornaments. For example, they have thirty seven types of jewellery. Among them there were five types of *sis-phul,* which was a raised belt shaped piece of gold and silver. This types of ornaments was used over the crown, upon the

middle of the head is a bunch of pearls which hangs down towards the centre of forehead (Fig 5.1). An evidence of Mughal head ornament (*jhumar*) was found from National Museum. The *jhumar* is worn on one side of the forehead or above the ear. It was a combination of enamel diamonds and pearls. A brilliant blue peacock rose from the rich green ground, while below strings of pearls, end in a row of finely wrought enamelled little fish, emblems of fertility was depicted.

5.4.2 Ear Ornaments:

The ear ornaments were made out of gold, silver and copper which hung down from the ear and almost touching the shoulder .Various types of ear ornament were mentioned by Abul Fazl. The various motifs like *papal patti*, the motifs of peacock were popular among the royal Mughal lady. There were various types of ear ornaments like *karnphul*, *drbach*, *champakalli*, or *mor bhanwar* were worn in the ears. The *karnphul* or ear flower was an ear decoration made in the shape of flower. The *pipalpatti* was crescent shaped (Fig 5.2). The bali was a circlet with a pearl worn in the ear. The *champakali* was smaller than a real rose and was worn on the shell of the ear (Mittal:2011).

5.4.3 Nose Ornaments:

The uses of nose ornaments were brought into fashion by the royal ladies. This types of ornaments was a broad piece of gold to the upper ends and there was a pearl attached with it along with a golden wire which is clasped on to pearl and hung from the nose by gold wire (Fig 5.3). (Mukharjee: 2001).

5.4.4 Hand Ornaments:

The armlets are known as *bajuband* usually inlaid with precious stone .The *kangan* (Fig 5.4) were of different design. The bracelets were consists of pearl bands wore on wrist and usually of nine or twelve times. *Bajuband* was worn by the both men and women. Typical Mughal styles were found in some of them, with a pair of birds in the centre, encircled by a floral pattern (Mittal:2011).

5.4.5 Necklace:

The necklace were made out of gold, silver studded with gems and pearls. *Golabond* (Fig 5.5) consisted of five or seven rose shaped buttons of gold strung to silk and worn round the neck. Five to seven strings of gold beads and pearls hanging from the neck, coming down as far as lower part of stomach (Fig 5.6). The other types of necklace were found from the page of *Ain-i-Akbari* (Fig 5.7). The setting of *navaratna* necklace is determined by the rules known to astrologers and jewellers. According to the individuals horoscope the various jems and stones are combined in unique manner which produced a beneficent effects. The ancient Hindu had a strong belief on precious stones. The Mughal also came under the influence of Hindu belief. As a result they consulted astrologers before talking any important step. Even the fanatic Aurangzeb could not get rid of this belief in them. The *navaratna* are set in armlets, rings, and amulets purposefully for their talismanic effect. This sort of *navaratna* jewellery become popular among Mughal and the uncut stones became typical of Muslim jewellery.

5.5 Conclusion:

In conclusion it can be said that, the jewellery industry reached its height during the Mughal period. Due to the amalgamation of Indian and Persian elements a new form of art was evoked. As an example the princess of Rajasthan married to Mughal royalty and its rulers had taken high position in the Mughal court. They bring their own style of jewellery as well as their craftsmen along with them. Large number of Hindu design were gently modified and incorporated in various geometrical and floral designs. Mughal had paved a new direction in the field of jewellery. During the region of Akbar new *karkhanas* were set up, and they provided ample opportunity for the craftsmen to develop their skill. It was that time, when the art of jewellery making reached its zenith unlike the other from of art. The depiction of jewellery became a status symbol. And it was necessary to demonstrate to visualize the wealth of the emperor. It became the part and presale of the royal life. The fondness of jewellery is not limited in men it became an incredible part of Mughal women. The craftsmen were appointed for the preparation of personal ornament. They were busy to develop the design according to the taste of royal Mughal ladies. They like to adorn themselves from head to toes. The Mughal harem became the centre for the development of Mughal jewellery. The women belong from different part of the society, they brought their own style regarding the field of jewellery. As a result there was a development of cosmo culture inside the Mughal harem. A large number of women in harem remained busy in the weaving cloth and designing dress and ornaments. They spent time in the activities like embroidery.

The enamelled technique of jewellery making also developed during the reign of Mughal emperor. Besides this *kundan* technique, inlaid in gold also prevailed during this time. It was believed that the technique of enamelling was spread to other part of the country from the Mughal *karkhanas*. The famous *kohinoor* diamond is closely associated with the Mughal. It was present in an uncut from by Mir Jumla, the Golconda general to Emperor Shahjahan. Mughal emperors set a new technique and elegance in the jewellery tradition of India. The motifs were taken from India like the use of *navaratna* which were popular among the Hindus now became closely associated with Mughal. Like the Hindus, Mughal had believed that this navaratna brings fortune to the particular individuals, as a result the use of *navaratna* became popular among the Mughal. Akbar established *karkhanas* or workshop for various disciplines in Fatahpur Sikri. The glorious jewellery tradition of Mughal did not disappear with the declining fortune of the dynasty. Like many other from the art for example, miniature paintings, it spread to other areas. Jewellery industry further developed in Rajasthan which was well known for the skill of craftsmenship. Jaipur, Bakaner and Jodhpur became the prime centre of jewellery production. It remains as a living heritage, the fine technique were practiced even today.

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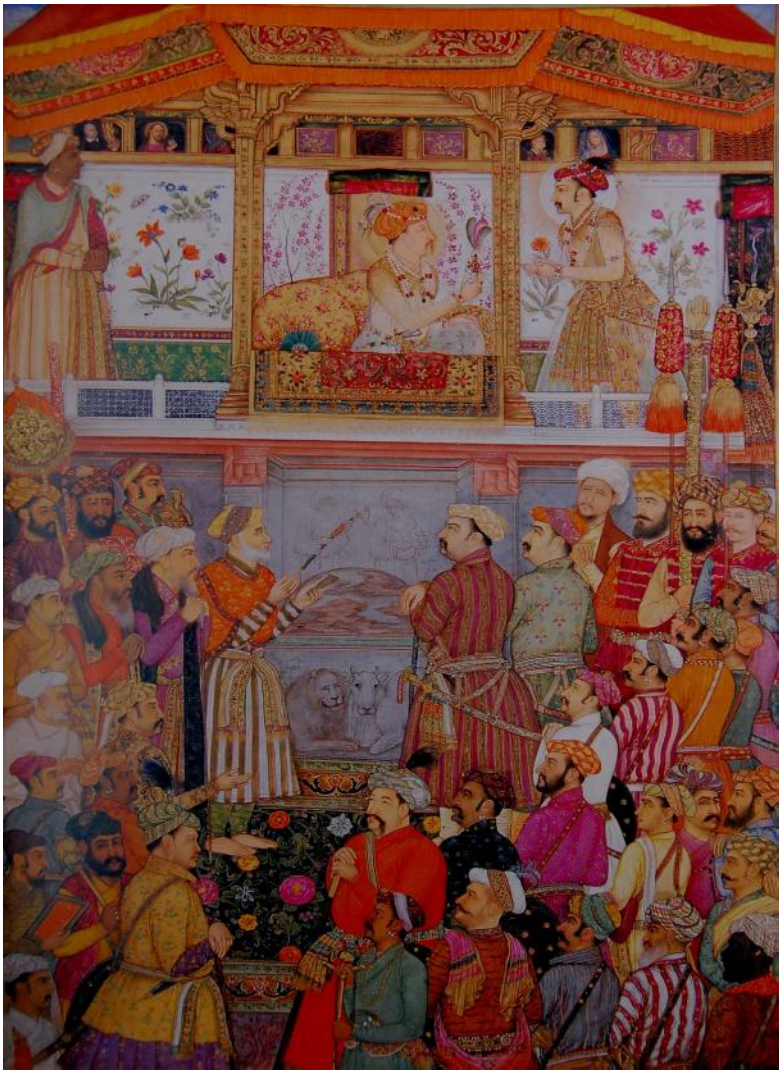


Plate 5.1 *Jahangir Presents Prince Khurram with a Turban Ornament,* Payag,Padashnama,1/2,pp.187-88.1615



Plate 5.2 *Raja Bikramjit and Afzal Khan Offering Tribute,* Ramdas, ShahJahan Nama, 1617



Plate 5.3 *Portrait of ShahJahan*, Mughal, 18th Century



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Plate 5.12 A Page from Abul Fazl Ain-i-Akberi, Representing Jewellery

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Fig 5.1 The figure of head ornament

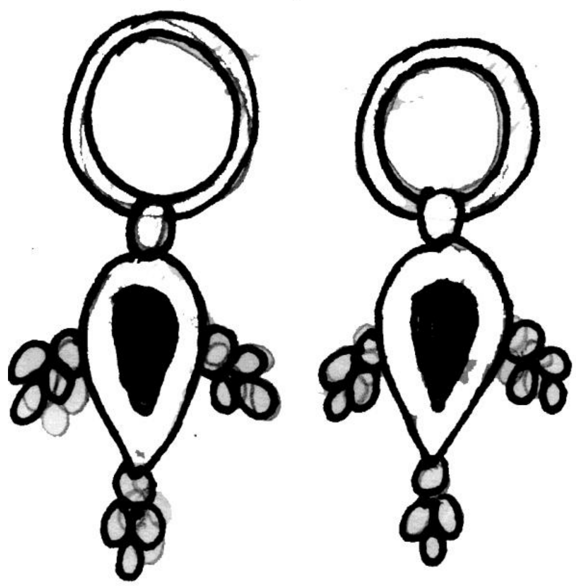


Fig 5.2 The figure of ear ornament



Fig 5.3. The figure of nose ornament

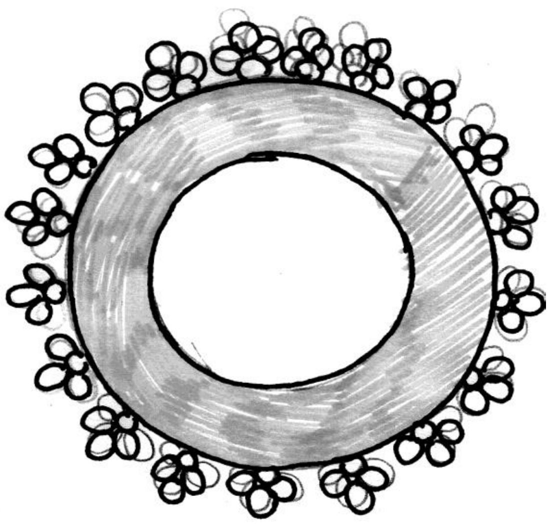


Fig 5.4. The figure of hand ornament

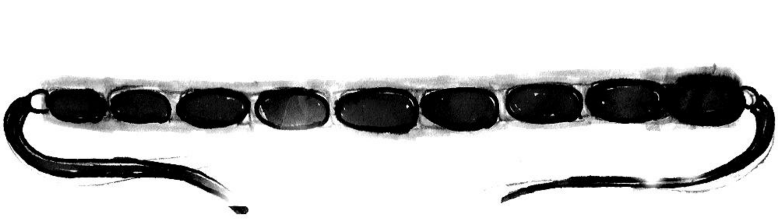


Fig 5.5 The figure of necklace



Fig 5.6 The figure of necklace

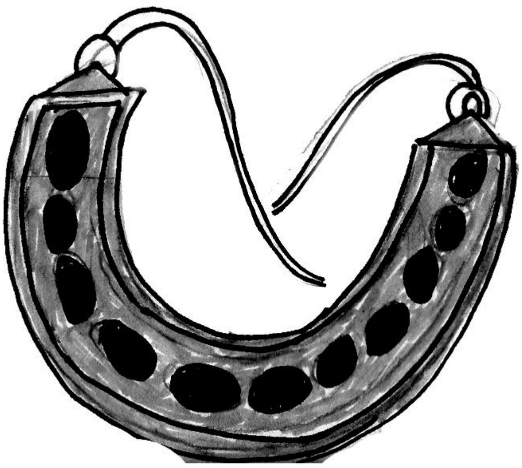


Fig 5.7 The figure of necklace

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Chapter VI

CONCLUSION WITH CRITICAL OVERVIEW

6.1 Summery

The chapter I of the thesis deals with the introduction to the topic and also includes statement of problem, objective, data methodology, limitation, scope and survey of literature. The chapter gave an idea about the historical analysis of costume and jewellery in Indian art. The importance of costume and jewellery in relation to human society is studied in this chapter. The concept of self beautification has taken into a special consideration in this chapter. Significant changes were taken place in matter of style, technique, and motifs. In addition, this chapter also highlights the basic objective of the study which aimed in to discover the various transitional phase of costume and jewellery. The various style, motifs and the aesthetic value became a major source of the study. The review of literature which is part of chapter one is divided into three parts, the first part deals with the literature related to the costume and jewellery of Indian art. The second part focused on the literature related to the costume and jewellery of Mughal period and the third section deals with a few studies which are relevant to the present study. The chapter then spells out the methodology adopted for conducting this research study.

The chapter II highlights on the evolution process of clothing traced in the early Indian art. The evidence clearly reveals that the unstitched garment like *antariya* and *uttariya* was the major garments in Indian art. This

garments does not need any stitching but considered as a graceful one. This garments had a religious influence upon the life of Indian peoples. For example, the story of Mahabharata and Ramayana provides various example of the importance of clothing. The religion has always laid great emphasis on the spiritual path to attain God. In *Krishana Leela, when* Lord *Krishna* stole the costumes of *gopis* or cowherds, it must be interpreted in spiritual light. The Indian miniaturists have depicts the pond as the symbol of earthly world of attachment. The *gopis* represent as human beings who want to reach out for God without hiding anything from him. Here the costumes are supposed to be the sins which the *gopis* are worn to hide or cover-up. The depictions of this indigenous garment were found in every phase of Indian art.

The natural tendencies of human mind towards the artwork were also analyzed in this chapter. This chapter provides a vital idea about the concept of the decoration of the human body in Fine arts. The role of human emotion and their representation in colour is also examined in this chapter. The emphasis was given on the importance of magic and believes upon the drapering. Like the Hinduism, the Jainism also believed that the body is a gift of God to protect soul. That is the reason the cleanness of body and decorating the body with cloth and ornaments play a great role in Indian art. The changing trend of costume along with the wearing style was studied in this chapter. The way of draping in various styles became a prime characteristic of these unstitched indigenous garments. The evidence found from Indus Valley gave an idea about the clothing style of that period. A *Bust of Bearded Priest* shows a shawl

draped over the left shoulder and the right arm. This chapter gave an idea about the changing scenario of costume in various period of Indian art in terms of wearing style, foreign influence and aesthetic appeal. There was the representation of costume in realistic manner, found from the various large size sculpture of 2nd century B.C. The references can be drawn from the *Yaksha* figure from *Parkham*, now in Mathura Museum and *Yakshini* figure from Besangarh, in the Indian Museum and the graceful magnificent *Yakshi* figure from Didarganj now in Patna Museums. These figures have remarkable significance for the stylistic representation of costume and jewellery. For example, *Parkham* figure, the *dhoti* like lower garments wound round just below the waist. The lower garments are decorated with *pataka*, which is a narrow band of embroidered cloth. It is use full for decoration as well as to cover the gap between two legs. The wearing style of *dhoti* gave a vital idea about the *kachcha* style, where the ends of the cloth is passed through the legs and tucked in at the back. On the upper part of the body there is a representation of an ornamental scarf, which is displayed like a garland on the chest. Another example of female costume during the Mauryan period found from sculpture of Didarganj, near Patna. This figure is one of the best examples of ancient Indian art and treated as a land mark of in the field of female costume. The stylistic depiction of *Didarganj Yakshi* has become the idol of Indian feminine beauty for its sensuous representation. It was a highly polished female figure of flywhisk in chunar sand stone. She wraps the cloths round the waist lower down the navel, and skillfully creates the two frontal ends to produce folds. The delightful folding of the drapery, specially the uses of

pataka, for example, one half of the *pataka* is allowed to hang straight, and other half seems to lifted up and tucked in again to from a knee length loop. Although the indigenous garments like *antariya*, *uttariya*, *kayaband* was used in various purposes. The evidence found from the Sanchi and Bharuta stupa gave an idea about the various changing styles of wearing the *antariy*a. For example, elephant trunk or *hattisondaka* style, fish tail or *maccha valaka*, the palm leaf style etc are prominent. The *kamarband* was tied in various knots such as drum Knot, water serpent knot etc. The development of sewn garment was the other feature of this chapter. The evidence found from the various sculptural of Kushan period provides a vital idea use of sewn garment. This period was considered as one of the most important period regarding the development of costume. Kushana ruled across Northern and Central India from 130 BC to AD185. Before them the Gandhara, Taxshila, and Kabul Valley was ruled by Bactrian Greeks and Sakas ruled Mathura, Malwa and Kathiawar Peninsula. The costumes of foreigners were accepted in royal court with slight modification. Kushan rulers were depicted in long padded coat, loose fitting trousers and riding boots. Gupta rulers also wore stitched garments. The stitched garment had gain a royal status during this period. The Gupta rulers have been shown in calf length tunics and loose trousers. A part from stitched garment the indigenous costume like *antariya*, *uttariya*, and *kamarband* were found in the paintings of Ajanta cave. The heavy materials were transferred by the lighter and transparent textures along with the depiction of colourful flora and fauna.

The chapter III of this thesis is concentrated on the development of jewellery in Indian art. The emphasis was given in the adornment of human body. The role of ornamentation and its importance in Fine arts has taken a special consideration. The evidence of jewellery was found from the various periods of Indian art and the aesthetic aspects of the jewellery were studied carefully. The emphasis was given on motif, and foreign influence. The study was specially focused on the trends of jewellery in Indian art from the period of Indus Valley to Gupta period. In every phase of Indian art there was a depiction of jewellery. The journey of jewellery starts from Indus Valley to Mauryan, Sungas, Satavahana*,* Kushana*,* and Gupta*.* After studying all the evidence, it was found that, jewellery carries a significant meaning in every phase of Indian art. Various types of ornament were found. The depiction of jewellery was found from head to anklet. Their necks are adorned with a profusion of chokers, chains, pearl strands. This chapter gave a vital idea about the jewellery found from various period of Indian art. For example, a large number of beaded ornaments were found from Indus Civilization. Besides this a huge number of jewellery like earrings, rings, bracelets and anklets in gold and silver were common for the people of Indus Valley. Most of the feminine figure from Mauryan period depicts the use of strings of bead necklaces and striking hip girdle comprising strands of beads held together with oval shaped plaque and decorative clasps. Rounded armlets designed with geometric pattern are found from Mauryan period. The female figures of Sunga period are famous for their heavy headdress, decorated necklace, bangles and girdle. They like to make luxuries hair

into buns of various kinds. They used ornamental pins, jewelled nets and bands studded with pearls and other gems.

The jewellery of the Kushan period is represented from the sculpture of Gandhara reign. Bodhisattvas were found in adorned with elaborate jewellery. He is depicted with turban or headdress decorated with pearls, including earrings, matching arm bands and collar necklace. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian source. The uses of gold, silver, and *tamra* were continued during this period along with other *ratna* and jewels.

With the rise of Gupta dynasty there was a huge boom in the field of Indian art and craft. Chandragupta I was the founder of Gupta dynasty. During the Gupta period jeweler's art attained a status of artistic endeavor and elegance. The jewels and beads were used aesthetically in various ornaments. The ornaments for men and women were prepared with a new delicacy of beaten work, filigree work and twisted wire which was skillfully combined with jewels, particularly pearls.

Chapter IV is focused on the costume of six Mughal. The comparative study was conducted among the reign of six Mughal from Babur to Aurangzeb. A brief study was conducted about the development of art and culture especially in the field of costume and attire. The emphasis was given in the development of textile industry during the period of six Mughal. The study was focused in the development of motifs, colours and design, during these periods. According to the taste of every emperor the design of the costume had changed. The reference of costume was found

from the Mughal court like *nimcha, jama, yaktahi jama, charqab, postin,* shawl*, pataka* and turban. There was a strong Persian influence upon the court costume of Mughal. As the Mughal belonged from Persia, they had developed a deep artistic sense towards the art, cultural and literature of Persia. As a result an amalgamation of Persian and indigenous elements was noticed not only in the field of costume but also in every sphere of art and culture. The major feature of this chapter is the highly developed style of costume which has occurred during this period according to the personal taste and choice of the emperor. For example, Babur was belonged from Turkestan. Most of the garment like *chafan* (a long coat), and the *postin in* (a sheepskin coat) were comfortable for the nomadic life style for the colder Northern regions but totally uncomfortable for the Indian summers. To suit the Indian climate he had developed his own costumes styles, which were found from *Baburnama* .The reference of *nimcha*, something like a short tunic, *a jama,* a garment with a lining, and a *yaktahi jama*, one without a lining, *char- gab*, a gold embroidered garment, a girdle or belt were found. The similar things were noticed in during the period of Humayun and Akbar.

The secular state of mind of Akbar was noticed when he created a new vocabulary for clothing by changing the names of garments in common usage of India. The *jama* for example, was renamed as *sarbgati*, meaning that which covers the entire body, the *izar* (drawers) were renamed the *yar-pirahan*, companion of the coat, the *burqa* and *hijib* (over garment covering the body and face) were named *chhitragupta*, Sanskrit for means, *'that which hides the face,'* the shawl became the *paramnaram*,

which means extremely soft. Jahangir taste for flora and fauna is depicted through the motifs found from various costume. Here the reference can be drawn of a riding coat, from the court of Jahangir, which is embroidered with the repeating pattern of tiger and other animals, birds, insects setting in the rocky landscape. Paintings from *Hamzanama, Tutinama*, and *Akabarnama* depicts the *jama*, full sleeved and short in length, falling slightly above the knees and with four pointed ends, popularly known as *chakdar jama*. Usually *jama* was worn with loose trousers and turban in a particular style during the Akbar`s reign. The *jama* becomes longer during Jahangir`s reign, reaching almost up to the knees with a straight, circular hem. During ShahJahan`s reign the *jama* reached below the knees, with the elegant, long and floral patterned *pataka*. By the 18th century the time of the later Mughal and provincial court the *jama* reached up to the anklets.

After studying this chapter, the development of textile industry also came in to light. The *karkhanas* were set up in Lahore, Agra, Fathepur, Ahmadabad and Gujarat. These *kharkanas* were set up to fulfill the need of the royalties and nobilities. All sort of expert like embroiders tailors, goldsmith, painter, turban makers were worked together. During the Mughal period Dacca become the centre for the production of fine muslin. Besides this the Mughal were famous for the development of *zordhosi* work, the embroidery done on velvet and satin and other material laying the gold threads over the material. It became the symbol of royalty, and display of wealth. The hand stitching garments were also available during this period. The fabric was further decorated with block printing and hand

printing, and ornamented with the technique of stamping with silver or gold leaf. The woven fabric was also used for making decorative accessories. These fabrics were usually soft and flexible used for *kamarband* or *pataka*. The common feature of this *pataka* is the two free hanging ends with patterns concentrated at each end. The depiction of flowering plants in naturalistic arrangement appeared during the reign of ShahJahan and the reign Aurangzeb.

The chapter V highlights on the changing trends of jewelleries during the period of six Mughal. The study was focused on the development of jewellery industry in India during the reign of six Mughal. This chapter also highlights the fact related to Persian origin of the jewellery. The emphasis was given to study the importance of jewellery during the period of six Mughal. This journey of jewellery continued in Mughal period also. It has become a symbol of depicting the wealth and personal status. A large number of jewellery piece were found from the reign of six Mughal. Through the analysis of the evidence it was proved that the importance of jewellery was there in court life as well as among the Mughal women. The jewels of the Mughal women also reflected their status. The Mughal princes had six to eight sets of jewels. The goldsmiths were continuously busy with making of ornaments in the fort, the best and the most costly of their production were for the king`s person the queens and princes. The princes usually wore necklace of jewels like scarves on both shoulders, added to three strings of pearls on each side. They had three to five rows of pearls hanging from their neck. Upon the middle of the head was a cluster of pearls which hung down as far as the centre of the forehead,

with valuable ornaments of costly stone formed into the shape of the sun or moon or some star or at times imitating different flowers on the right side they had a little round ornament in which a small ruby was inserted between two pearls.

Women had a natural love for jewellery in all ages. The purpose of using jewellery is not to attract the attention of others but it becomes a statement of status also. In India also both Hindus and Muslims have given a religious significance to the uses of jewellery. The Mughal had a taste for fine things in life and their intellectual caliber and cultural outlook was expressed in the most refined taste. The Mughal provided the setting for a brilliant court and a vigorous cultural life. This dynasty produced the finest and most elegant life style. The Mughal dynasty had huge treasure of wealth and showcases a lavish lifestyle through the representation of costume and jewellery.

Chapter VI concludes the study with suggestion and scope for further research.

6.2 Conclusion:

The evidence traced from the various chapter, it was clear that the costume in Indian art had travelled through a long journey after crossing a different time period.

After an in depth study of every chapter, it was clear that importance of costume and jewellery cannot be denied from the prospective of Indian Art. The major findings of every chapter are as follows.

India was invaded by the various foreign invaders like Greeks, Sakas, Kusanas, Huns Sultanate, Lodies and Mughal. The amalgamation between indigenous and foreign culture influenced the scenario of costume in Indian art.

It has a religious aspect also. From the evidence, it was clear that, on various ceremonial occasions, there was a particular type of religious costume. Besides this the description of costume was found from the epic of Mahabharata, as well as Ramayana.

The evidence of costume also found from Vedic period. The garment consists of three pieces, which include lower garments, upper garments, and outer garments. The extensive use of wool, linen, cotton, and animal skin were found from Vedic period.

The use of costume was found from the various time period of Indian art. India was invaded by various foreign people from time to time. But the amalgamation of various foreign cultures influences the Indian garment, which was reflected through the art of India. The unstitched drape garment was found from Indus Civilization.

The *antariya, uttariya* and *kayabandh* were used in various stylistic ways. For example, the length of the *antariya* reached down to the anklet of *Didarganj Yakshi,* where as the length of the *antariya* reached the knee length in the *Shalabhanjika* figure of Sanchi stupa.

The depiction of costume was found from the stone sculpture of Mauryan and Sunga period. The costume consists of *antariya, uttariya,* and

kayaband. But the wearing style has changed which was reflected from the various stone sculptures. The women tied the *antariya* in variety of styles.

The major aspect of costume of early Indian art was the wearing style. The evidence of motifs was not found from the draping garments. But the various mode of draping creates a special linier quality. The *antariya, uttariya* and *kamarband* were tied in various stylistic ways.

The use of stitched garments was found from the representation of attendants, hunters and military personnel. The stitched garments consist of shirt like garment resembling of a tunic.

The extensive use of costume was found in Kushan period. This consists of coat or tunic, loose or fitting trousers, boots and pointed cap. The influences of Bactrican Greeks were prominent in Gandhara reign, where as the influence of indigenous school of Bharhut and Sanchi was higher in Mathura period. The representation of indigenous garment like *sari, kamarband* and *dupatta* was found from the art of Mathura reign.

The depictions of motifs were not found in this drape garment. Except the trefoil pattern, found from the representation of shawl in the Indus Valley. But the style of wearing *antariya* and *uttariya* definitely creates a linier quality. The draping of the unstitched garment in various way become the source of attraction in early Indian art.

It was the Kushan period the depiction of stitched garment reached its glory. The stitched garment continued in Gupta period along with the

indigenous garment like *antariya, uttariya* and *kayabandh.* But the stitched garment had gained a royal status in this period.

The evidence found from Gupta period depicts that the stitched garment became a part of royal attire. *Samudragupta* were fund in wearing a tunic, trousers and a cap.

It has played a non verbal medium of communication and also carries a significant medium to identify the culture of a nation as well as a community. It helps to understand fashion trend of a society.

The depiction of costume in stitched form was reached its height in Gupta period. It became a part of royal attire. The use of indigenous garments continued. The major findings of Gupta period was that the early depiction of heavy fold was transformed in a lighter way.

Along with the cloth there was the depiction of jewellery in Indian art. Without it the concept of self beautification became in complete. It became a symbol of wealth carries a significant meaning through various way. It conveys a massage of personal taste, wealth, religious belief, as well as social status.

The importance of art cannot deny in Indian art. The representation of various jewellery was found from Indian art. The depiction of jewellery makes the Indian art more appealing. The extensive use of ornament becomes the major characteristic of Indian art.

In every phase of Indian art there was a depiction of jewellery. The journey of jewellery starts from Indus Civilization to Mauryan, Sungas, Kushans,

and Gupta period.

Ornaments were made of gold, silver, ivory, copper and bronze, shell, carnelian, steatite, agate, jasper, turquoise amethyst, terracotta, bone etc. Various excavation sites provide the extensive use of jewellery in Indus Valley. The jewellery was made of precious and semi precious stones. Bracelets, wristlets, girdles and anklets were found from this period. Men probably wore an embroidered *sash, pataka*, at the waist, forehead ornaments, long necklace, girdles and anklets.

The motifs and designs of ornament were drawn either from nature or sectarian symbols. Various motifs were found like the petals of a full blown lotus, animal motifs, such as the snout of a crocodile, the head of the lion and the coil of a serpent adorn the ornaments of the Satavahana period.

The jewellery found from the Textile had a Greco Roman influence. But the Mathura school continued with the indigenous jewellery with various motifs inspired by nature and animal. The use of precious stones with splendid shades on the glittering surface of the gold became the characteristic feature of Gupta jewellery.

This journey of attire continued in Mughal period. They had brought new changes in Indian art. The Mughal were from Persia and inspired by the various aspect of Persian life. The unstitched garments of earlier period were replaced by the stitched garments of Mughal.

According to the taste of every emperor the design of the costume had changed. The references of costume were found from the Mughal court

like *nimcha, jama, yaktahi jama, charqab, postin, shawl, pataka* and turban.

Babur and Humayun were represents in wearing *chogas*, coats, and caps. It appears that this costume were in fashion during Akbar`s period. The costume of Emperor Babur and Humayun were influenced by the Turkish and Mongol style.

Akbar had refashioned the court costume of his reign. He had renamed the costume in Sanskrit name. He also introduced a *jama* in his court. Which was fastened by the Hindus in the left armpit with tie cords and Muslim fastened the tie cords towards the right armpit.

The *karkhans* were set up to fulfill the royal need. The trainers were invited from Persia to train the Indian craft man. The shawl industry also reached its zenith during the period of Akbar.

The Emperor Jahangir had also introduced a waist coat named *Nadiri.* The representation of floral motifs was also found from this period. Nurjahan had introduced the embroidery art of *chikankari.*

During the reign of Shahjahan reign the *jama* reached below the knees, with elegant long and floral patterned *pataka* were noticed. The Emperor Aurangzeb was not as inclined towards art as his ancestors.

The motifs with flowering plant in naturalistic arrangement were found during the reign of Sahajahan. The amalgamation of Persian and indigenous element was noticed in the representation of various motifs and designs.

The Mughal had also introduced the various motifs which were modified to Indian taste. The artistic tradition of the Mughal style remained as a vital force in the textile craft of India.

The jewellery produced in Mughal *karkhans* had a unique combination of various elements like gems, enamel, pigments and precious metals. The motifs were primarily of flowers plants, and animal's forms.

They have introduced the art of enameling, as well as *kundan*. The inlaid technique was also popular during this period. The art of enameling reached the glory during the period of Shahjahan. The presentation of jewels was the custom of Mughal court.

Mughal women were fond of jewellery. The jewellery were own not only for the purpose of attracting the attention of others but also became the distinctive marks of status, rank and dignity.

The women wore a large number of jewellery in each and every part of the body, for example head, forehead, ears, neck, arms, waist and legs etc were decorated with jewelled ornaments.

6.3 Scope for further research:

After an in depth study it was clear that the costume and jewellery played a great role in Indian art. The study was concreted on the costume and jewellery prevailed during the period of six Mughal only. Within the limited period of time it was not possible to go through the all aspect of the six great Mughal. So there is an intense scope for further research is possible. An individual study can be conducted on the reign of each

emperor.

There is a strong representation of motifs in Mughal art. A comparative study can be conducted on the representation of motifs in textile as well as the motifs found in Mughal archicture.

The Mughal had setup *karkhanas* in India. So, a research can be further take up on the establishment of Mughal *karkhanas* as well as on their production. A study can be conducted on Mughal shawl. Besides this there is huge scope to conduct a study on the Mughal miniature paintings.

The costume and jewellery becomes the centre of attraction for present generation. So a study can conduct on the influence of Mughal costume and jewellery in the contemporary fashion scenario. Besides this there is a huge scope to conduct an in depth study on the representation of costume and jewellery in Indian art. Various phases of Indian art can be taken separately. An interesting study can be conducted on the each piece of ornament like the bangles, earrings, girdle, anklets etc. and their importance to visualize the sensuality in Indian art.

GLOSSARY

Antariya	Lower garment
Angarakha	An outer garment with long sleeves for men, open at the chest and tied in front with an inner flap or *parda*, full skirted and of varying lengths
Angavastra	Cloth for the body
Aanchal	*Pallu* or end piece of a sari
Atmasukh	Loose garment worn like an over coat in winters
Bajuband	A kind of armlet inlaid with precious stone
Buti	It means plant. The motif is sometimes reduced to a floral pattern designed within the form of the plant.
Bali	A circlet ear ornament.
Burqa	Over garment covering the body and face used by the Muslim women.
Chakdar jama	A kind of *jama* along with slits.
Chaftan	A long coat
Choubandi	A short jacket tied with four strings
Chintes	Painted calicoes
Chapkan	A kind of a garment, open at centre front, with U shaped neck, the waist has a curved cut out and the skirt has panel on the right which crosses over the left and is fastened at the left side with a pair of tie cords.
Choga	Loose sleeved coat like garment of Turkish origin worn over an inner garment like *angarakha*. This front open, full length attire is considered to be an appropriate

	dress for ceremonial occasions. Variously known as *chogha, chuba or juba*
Churidar paijama	Derived from *churi* or bangle like gathers or wrinkles. Tight fitting, trouser like lower garment with such gathers towards the lower portion.
Champakali	Kind of an ear ornament with floral motif.
Chikankari	A kind of delicate embroidery
Dhoti	Long, unstitched fabric used as a lower garment by men almost all across India. The most common wearing style is to wrap it around the waist, gather the rest in front and take the gathered bit between the legs and tuck behind.
Dupatta	Veil/scarf also known as *odhani, dupatta, chunni* or *chunari* draped loosely over the upper part of the body by women.
Darzi	A person who stitched the garment.
Doshala	Shawl doubled and worn.
Farzi	A kind of waist coat.
Golaband	A kind of necklace consisting of five to seven gold strung.
Harem	Mughal women quarter.
Izar	Lower cut straight on the selvedge, Lower or drawers.
Hansuli	It is a kind of necklace studded with precious stones and pearls
Jama	Full sleeved, knee length or longer outer wear for men snugly fitted at the chest with high waist seam and flared skirt. It was tied under the right or the left armpit with tie cords.

Jamdani	Patterned of extra weft, without floats. Earlier Dacca was famous for producing fine *jamdani*
Jharokha	Window
Jhoomar	A kind of head ornament used in one side of forehead or above the ear.
Kachcha	It is a style of wearing dhoti. *Kachcha* style dhoti refers to the dhoti worn short.
Karkhana	Workshop or the manufacturing unit established by the rulers during the medieval period for the production of things used by them.
Kulah	Skullcap
Kundals	Large earrings
Kundigar	One who stitched fabric.
Kurdi	Persian *qaba*.
Khilats	The robe of honour.
Karnpul	Ear decoration in the shape of flower.
Kkangan	A kind of hand ornament
Kkayabandh	Waistband.
Nadiri	New coat adopted by Emperor *Jahangir*
Nima	Types of tunic, modified version of a *kurta*, usually made of fine material. Also known as *nimcha*.
Navaratna	It is a kind of necklace studded with nine gems according to individual horoscope.
Paijama	Trouser like garment worn by men and women alike.
Pashmina	Fabric made from *pasham* wool.
Pagri	Headgear

patka	Girdle or *kamarband* with very decorative patterns woven or embroidered on its panels, worn usually over a *jama* by men.
postin	sheepskin coat.
Pallava	Border of sari or *pataka.*
Qaba	Long loose shirt worn by men, thigh length, sleeves less garment.
Qalpaq	Pointed head gear.
Sarbgati Jama	designed by Akbar.
Sozongar	Tailor
Sarpech	An intricate design ornament worn with headgear.
Sadri	Sleeveless jacket worn over a shirt or *kurta*, by men and women alike.
Sari	Long unstitched fabric wrapped around the waist, its end piece falling either in front or at the back, with variations in regional wearing style.
Tus	Finest variety of wool obtained from the Himalayan goat.
Usnisa	Turban or headgear usually worn by men.
Zardizi	Type of embroidery in which metallic (gold or silver) threads are sewn on satin or velvet.
Zari	Gold or silver metallic thread.

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